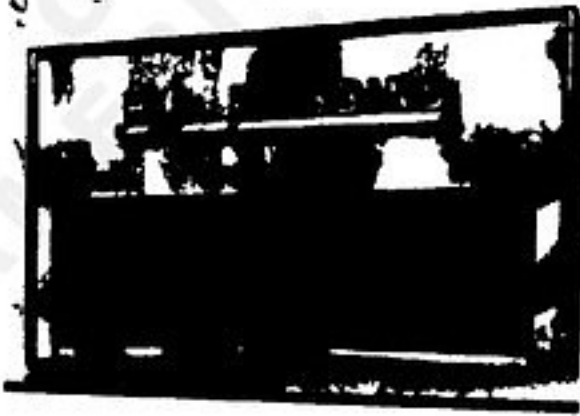


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Dear Edith

Many thanks for the - for me - very enjoyable visit with you. As always it is very stimulating for me to be with you - and learn so much. I only wish I had a bit more to contribute myself to our conversations.

I am taking your advice about the name of the Museum - excluding the "Modern Art" from it and focusing upon the African - with the relationship speaking for itself.

Incidentally, I had a fine visit with Boris Mirski in Boston - who thinks so much of you. He seemed quite interested in the Museum.

I will write you soon about further plans.

I hated to see you so nervous and upset by all the aggravation and hope things will "smoothen" themselves out soon.

Enclosed are the typewriter corrections slips which simplify that procedure a bit. The greatest invention

since the self-starter on automobiles

Don't count the letter as among those
requiring an answer. Just take good
care of yourself - and let me know if
I can be of any help.

Fondly

Warner Robbins

NB
PL
Sx 24

CAROL ROBINSON
465 EAST 54TH STREET
NEW YORK 22, NEW YORK

900

re: The Stuber Davis
drawing -

left. Tues April 18-61
Carol Robinson

Plaza 5 - 5123
Thank you for your keep if
possible

since the self-starter on automobiles

Don't count this letter as among those
requiring an answer. Just take good
care of yourself - and ~~let me know~~ if
I can be of any help.

Fondly

Warner Robbins

S.G.R.

910 No. Rexford Drive
Beverly Hills, Calif.

Miss Edith Gregor Halpert,
The Downtown Gallery,
43 East 51st Street,
New York 22, N.Y.

Dear Miss Halpert:

Have just looked over my gallery again and while I appreciate Kuniyoshi's generosity, in conceding the price, I find I don't know where I'd hang it, due to the arrangement already set and rather than have it stuck away, it seems to me someone should purchase it who could exhibit it.

I'm sure Kuniyoshi will appreciate the situation and understand.

At the moment, I am enjoying the Pippen and thinking of my delightful visit to your gallery. If a new one comes along, will you send me photo, dimension and asking price?

Give my best to Kuniyoshi and my thanks to you for your kindness.

Sincerely,
Edward G. Robinson
Edward G. Robinson

MRS. ROMNEY ROBINSON
GARFIELD ROAD
CONCORD, MASS.

Dear Miss Halpert:

How delighted I am to have a letter from a "weather vane expert" like you! Your suggestion re the October 1941 issue of *House and Garden* is greatly appreciated. This will give me a chance to get more information on my new-found hobby.

I am surprised that there has not been a new surge of interest in weather vanes - on contemporary homes or garages or car ports - with such intriguing gadgets as Calder mobiles taking the public fancy. I know not why - but I am sure we need a weather vane on our home. Since we can not find anything in the usual line of metal work, we are going to experiment with a young artist's interpretation of wind direction.

MRS. ROMNEY ROBINSON
GARFIELD ROAD
CONCORD, MASS.

Thanks so much for your
generous and prompt answer
to my plea.

Sincerely yours,
Grace M. Robinson

Mrs. R. Robinson
Garfield Rd.
Concord, Mass.

OLYMPIA 2-1268
OLYMPIA 5-6515

ESTHER ROBLES



665 NORTH LA CIENEGA BOULEVARD • LOS ANGELES 46, CALIFORNIA

Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York, New York

Dear Miss Halpert:

I will be spending a few days in New York before departing for Europe on May 31. I would very much like to stop into your gallery for a visit with you on Tuesday of next week if that would be convenient for you.

I will contact you upon my arrival and hope that you will be in New York at that time.

Cordially,

Esther Robles

Esther Robles, Director
Esther Robles Gallery

ER:pl

I liber to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Love and
Christmas Greetings

from
Army E. Pinckney Jones.

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110
MR. AND MRS. DAVID ROCKEFELLER
regret their inability to accept for
the preview on Monday, March 26
140 EAST 65TH STREET

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My family and I deeply appreciate the expressions of sympathy that have come to us from you and many other friends, known and unknown.

We are grateful for the blessings of the past. We are facing the future in her spirit of dauntless courage, enduring faith and radiant love.

John D. Rockefeller, Jr.

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*Regret for Monday,
April 2nd*

Mr. and Mrs. Laurence Spelman Rockefeller

434 Fifth Avenue

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*Regret for
Monday, January 27*

Mr. and Mrs. Laurence Spelman Rockefeller

1534 Fifth Avenue

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PHELPS LAKE, JACKSON HOLE, WYOMING

With best wishes for a
Merry Christmas and
Happy New Year
Mary and Lawrence Rockefeller

among our friends. We
are planning to hang
it in our new home
immediately in a very
prominent place

You are very kind
to have thought of us
and we both are deeply
grateful -
with many thanks
for your charming gift.
Sincerely

Theraplaute Kerepelin

Friday -

Ten West Fifty-fourth Street

Dear Mrs. Tolpert -

When we
returned from our trip
around the world we
found you delighted
wedding present waiting
for us. Indeed and
are crazy about the
drawing. It is so clever
and has already earned
much amusement

endlessly upon
thought & upon and
send you a great
many thanks.
With best wishes

for a happy new year.
Very sincerely,
Charles Rockefeller

1

ONE HUNDRED AND FIFTEEN
EAST SIXTY-SEVENTH STREET

Jan 1st

Dear Mrs. Hedger -

How very
kind of you to
send Helen and
me the pottery
box for Christmas.
We are both very
about - we often
think and I think
is an unusually
lovely one - The color
is perfectly lovely.
We appreciate them -

enough for sur-
viving. I have not
yet heard much
of anyone here.
I engaged them
(insects).

Shangl Rockford

Wednesday
October 10, 1960

Dear Mr. Rockford -
You are
very sweet to have
thought of me
while I was here.
Your presence
was an un-
usually lovely
contribution and
lasted many
days. I can't
thank you

PRINTS FROM THE COLLECTION OF MRS. JOHN D. ROCKWELLER, JR.
to be given to the Museum of Modern Art

European Prints

Artist	Title	Medium	Remarks	Value
Abbo, Jussuf	Kopf	lithograph	Signed	5.
	Madchenkopf	"	"	7.50
Barlach, Ernst	Self-portrait	"	"	10.
Bauchant, A.	Birds on Branch	colored etch	"	5.
Bauer, Karl	Portrait of Dr. Stressman	etching	"	10.
			trial proof	
Modersohn-Becker, Paula	Alte Frau	"	signed	10.
Beckman, Max	Before the Mirror	"	"	15.
	Woman Crying	"	"	12.
	Self Portrait	"	"	15.
	Self Portrait	"	"	15.
Berman, Eugene	Portfolio of Five	lithographs	" set	75.
Desnard, Albert	La Vierge Malade	etching	"	125.
Bone, Blairhead	On the Clyde 1917, 1918	lithographs		
	(Set of 6)		all signed	
	1. Building a Cross Channel Ferry			
	2. Lifting Oil Tank into a train ferry			
	3. The Floor of the train ferry			
	4. Reconstructing a Clyde Ship			
	5. The Tuscania at Glasgow			
	6. Building a Liner at Greenock			
Desnard, Albert	Woman with Basket	colored lith.	Signed	20.
	Le Canotage	"	"	95.
	Mattoleto	lithograph	"	45.
Cezanne, Paul	Self portrait			125.
	Bathers	lith. in col.		250.
Chagall, Marc	Collist	lithograph	Signed	1.
	Le Sourire	etching	"	30.
Chassériau, Theodore	Apollon et Daphne	lithograph		25.
Daumier, Honore	Benys le Tyran LD D54	"	1st st.	160.
			EL	
	Voyageur, votre passeport?	"	1st st.	300.
	LD1396		EL	
	Tout ce qu'on voudra	"	1st st.	250.
	"Tiens v'la peutetre une pratique. etc. LD 1661		EL	

European Prints (2)

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Artist	Title	Medium	Remarks	Value
Daumier, Honore (cont'd.)	Tout ce qu'on voudra inconvenient d'a voir un parent qui se nomme Baby- las etc. ID 1709	lithograph	2nd state, with letters. Original lithograph.	60.
	Les Alarmistes & les alarmes. "Je crois qu'on bat le rappel" ID 1767	"	1st state, be- fore letters	200.
	Les Termes Socialistes ID 1927	"	" " BL	280.
	Les Bons Bourgeois "La rentree entre onze heures et minute".	original litho. ID 1552	2nd state with letters	45.
	Actualities. "oui, M. Chif- fard, le gouvernement".	lithograph- ID 1246	1st state be- fore letters	275.
	Le Chapitre des Interpre- tations. "V'la plus de six francs que je perds ce mois- ci par les averse;..."	" original ID 1069	2nd state with letters	35.
	"Oh! Une Bete a Cornes."	litho. ID 1390	1st state	200.
	"Les Amis. Madame Gabassol se promene".	" " 1382	" " BL	230.
	"Souvenirs d'Artistes". "Je n'ai jamais tant ri qu'a l'enterrement de la fille de Bourdin"	"	3rd state white with letters	180.
	En Chemin de fer Un Voisin agreable	" ID 8352	2nd state with letters	100.
	Les Gens de Justice	" ID 1383	2nd st. w/ let.	150.
	Actualities. "O vous qui m'offrez et sucre et cassonade..."	" ID 747	2nd state "	60.
	"Robert Macaire"	colored lithos.	entire set	1250.
	- Set of 100			
	6 Miscellaneous all "	" -& with letters		
	Motions Parisiennes..	ID 726		65.
	Actualities	" 719		55.
	Moers Conjugales	" 651		45.
	Les beaux jours de la vie	" 1127		50.
	Motions Parisiennes	" 715		65.
	Groquis Parisiennes	" 8288		45.
David, Antoine	Monton. Le kiosque a musicue."	etching	signed	12.
Dejas, Edgar	Le lever (Apres le bain)	lithograph	1st impression	600.
	Chanteuse de Cafe Concert	"	" " of 2	750.
	Portrait of Edouard Manet	etching	Delteil cat. #55	175.
	Aux ambassadeurs:	lit ograph	See catalogue	60.
	Mlle. Bocat	"		
	Sortie du Bain	"	Delteil Cat. #108	575.
Delacroix, F.V.	Cheval sauvage terrasse par un tigre	"	roof in 1st st.	175.
Eugene	Colonius et Hamlet	" BL	1st state	50.
	Le Meutre de Colonius	" BL	" "	50.
			Delteil Cat. #111	
			roof before 1st.	

European Prints (3)

Artist	Title	Medium	Remarks	Value \$
Delacroix (cont'd.)	Tigre jouant avec sa mere	Lithograph	5 state/6	32.
Deraim, Andre	Tete de Femme a profile	"	signed	35.
	Nude	etching	"	30.
	Paysage	" A.D.	"	45.
	Femme Appuye sur sa Main	"	"	40.
Despiau, Charles	En Allonge	Lithograph	" only litho. made by D.	75.
iaz de la Pena, "Sous le Bois"		"		4.
N.V./				
Fantin-Latour, Henri	Baigneuses	"	" 2nd state	125.
	Baigneuses 12	"	2nd plate	125.
	Siegfried & Rhine Maidens	"	framed	125.
	Still Life, Roses	"	" 2nd state	85.
Feininger, Lyonel	Die Angler 1906	etching	"	325.
	Schiffe II	Woodcut	"	15.
Forain, J.L.	Retour de L'enfant	etching	" framed	12.
	rodige	Artist Proof	" 1st plate, only state. 3 or 4 proofs.	650.
	Le Prevenu et L'enfant	etching	" framed. 3rd st. Extremely rare. Guerin Cat. 52	650.
	Le Lecture du Dossier	"	" 1st st. Ex. tremely rare. Guerin Cat. 52 52. 1909.	500.
Gauguin, Paul	Te Atua	woodblock in col.		350.
	Have Have Tenua	" " "		20.
	Te Foruru	" " "		200.
	Noa Noa	" " "		325.
	Mano Tupapuu		Guerin Cat.	385.
	Elle pense au revenant au l'esprit des vieillies morts.		50	
	Miseres Humaines	woodcut	Guér. Cat. 69	385.
	Souvenir de Bretagne			
	Auti Te ape	woodblock in col.		340.
	Les Femmes de la Riviere			
	ortouses de fruits	Monotype	" " framed	1100.
Gavarni	Impressions de Menage	Lithograph	wht. paper	15.
	"M'sieu Salomon, je con- naiss ce que tout un chacun doit au sexe..."			
	Les Debardeurs	"	1st state	25.
	Les Debardeurs	"	No. IIII 1st state	25.
			Pl. 52	
Gris, Juan	Portrait	"	Signed	18.
	Jean, le Musicien	"	"	15.
	Marcelle, la Blonde	"	"	18.
	Marcelle, la Brune	"	"	18.
Gromaire, Marcel	Cow Boy de Cinema	etching	"	16.
	Les Pecheurs	"	"	16.
	En dans un Fauteuil	"	"	16.
	Automobiliste	"	"	16.

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Artist	Title	Medium	Remarks	Value \$
Gross, George	Gypsy Orchestra	etching	signed	15.
Grossmann	Breitenstrater	lithograph	"	5.
	Max Schmeling	"	"	5.
Heckel, Erich	Antwerpen	etching	"	7.
	Bilanis E.G.	"	"	10.
	Ferdelandschaft	"	"	8.
	Bilanis E.H. (portrait)	woodcut	"	10.
Hefer, Carl	Nude	lithograph	"	15.
	Putschmacherin I	"	"	15.
	" II	"	"	12.
	Carneval	"	"	10.
Jacob, Max	Autoportrait	"	"	5.
Jansen, F. H.	Spalato	etching	"	15.
John, Augustus	Girl with a Curl (Mrs. John)	"	"	40.
	Jacob Epstein	"	"	50.
	A Girl's Head (F)	"	"	35.
Kravilenko, A.	Five	wood engravings	" @ \$5.	25.
Kandinsky, Wassily	Abstraction	etching	"	12.
	"	"	"	10.
	"	woodcut	"	10.
	"	" colored	"	15.
	"	"	"	1.
	"	"	"	15.
Kaus, Max	Landschaft am Bod- See, arden	etching	"	5.
	"	"	"	5.
Kogan, Moissy	Frau mit Reh	woodcut	"	5.
	Frau -	"	"	5.
Kolbe, Georg	Set of 6	lithographs	set of 6	50.
Kollwitz, Kathe	Child's Head	"	signed	25.
	Peasant Woman Seated	"	"	30.
	Woman Holding Small Child	"	"	35.
Laurencin, Marie	Tete de Jeune Fille, de Face	"	"	24.
	etit Fille a la Rose	"	"	30.
	Les Es. Angloles	etching	"	25.
	Young Girls on a Balcony	Original a u- tint(colored	"	48.
	Horseback Ride	" " "	"	40.
	antonine	etching	"	60.
	Young Girls of the Ballet	"	"	75.
	Diana of the Hunt	"	"	75.
	Young Girls with Violincello	"	"	75.
	The Beautiful Scotch Girl	"	"	75.
	The Three Dancers	"	"	75.
	Juliette	lithograph	"	60.
	Portrait of the Baroness	"	"	60.
	Gourgaud	"	"	60.
	Dancer with Flowers	"	"	60.
	The Swan	"	"	60.
	Gerda	"	"	60.
	Head of a Young Girl	"	"	60.
	Head of a Young Girl	"	"	24.
	Portrait of the Artist	"	"	24.
	The Horsewoman	"	"	48.
	Mythical Animals	"	"	36.
	The Plumed Horsewoman	"	"	40.

European Prints (5)

Artist	Title	Medium	Remarks	Value
Toulouse-Lautrec, La Goulue & sa Sœur		col. Litho. e. #	LD cat. #11	260.
Henri	Les Vieilles Histoires	" "	#18	60.
	couverture-frontispiece			
	Requies de Jean Goudeski			
	Ultime Ballade plate 9	" "	#25, 1st.	50.
	of above		st.	
	Etude de Femme (1893)	" "	#24 " "	50.
	Au Moulin-Rouge; Un Rude!	" "	#45	100.
	Un Vrai Rude!			
	Folies Bergères; Les Ludeurs	" "	#46	100.
	de M. Prudhomme			
	Leloir et Moreau dans les	" "	#54	150.
	Femmes Savantes (1894)		framed	
	Brandes et Leloir, dans Cabotins	" "	#62	135.
	Un Redoute au Moulin-Rouge	" "	#65	200.
	Aux Ambassadeurs (1894)	col. "	#68, 1st	200.
			st. framed	
	La Goulue (1894)	" "	#71	120.
	Babylone d'Allemagne (1894)	col. "	#76	150.
	(for a novel by Victor Rose)			
	Mlle. Lender en Buste	" "	#102 2nd	175.
			St.	
	" " , Debout (1895)	" "	#103	225.
	Lender de Face dans Châtelet	" "	#105	150.
	Miss May Belfort (Irish Bar)	" "	#123 trial	250.
			proof	
	La Goulue devant le Tribunal	" "	#148	150.
	(1895)			
	Portraits d'Acteurs & Actrices.			
	Album containing 13 lithographs			
	Sarah Bernhardt, dan Cleo-	Lithograph	#150	
	patre			
	Subra, de L'Opera (?)	" "	#151	
	Cloc de Herode	" "	#152	
	Cocuelin Aine (1895)	" "	#153	
	Jeanne Granier	" "	#154	
	Lucien Guitry	" "	#155	
	Marcelle Lender ?	" "	#156	
	Yvette Guilbert	" "	#157	
	Jean Tading (duplicate on cover)	" "	#158	
	Colin	" "	#159	
	Eva Lavalliere	" "	#160	
	Emilienne d'Alencon (1895)	" "	#161	
	Cassive	" "	#162	
			net	200.
	Souper a Londres	" "	#167	

Note e. indicates that print bears stamp
" " " " " number

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European Prints (6)

Artist	Title	Medium	Remarks	Value
Toulouse-Lautrec 1894 Album #179 -189 inc.				
(cont'd.)				
	Frontispiece for Elles	Lithographs		
		1 colored	#179	*
		2 bl. & wh. of 64		30.
				50.
	La Clowness Assise	litho. color	#180	*
	Femme au Plateau -	"	#181	*
	"Petit Dejeuner	"		*
	Femme Couchee -Reveil	"	#182	*
	Femme au Tub-Le Tub	litho. color	#183	*
	Femme qui se lave-La	"	#184	*
	Toilette	"		*
	Femme a Glace-La Glace a Main	litho. color	#185 (\$190)	1000.
				set
	Femme qui se peigne-	"	#186 (\$125.)	*
	La Coiffeur	"		*
	Femme au Lit-Au Petit	color	#187	*
	Lever	"		*
	Femme au Lit-Au Petit	"	#187	175.
	Lever	"		*
	Femme en Corset		#188	160.
	Femme en Corset		#188	125.
	Femme sur le Dos-	lithograph	#189	65.
	Lassitude	"	#191	65.
	Deposition Ribot	"	#192 e.	65.
	Ribot Depositant	"	#193	150.
	Soudain Depositant (1930)	"	#203	850.
	Automobiliste (1896)	"	#205 S.E.	125.
	La Clownesse au Moulin	in color	#212 s.	trial proof
	Rouge		#215 "	65.
	Le Gage. "Pro ran design for"			
	1-act comedy by Frantz			
	Jourdain			
	Converture pour La Tribu	"	#222	150.
	D'Isidore. 1897	"	#272 S.E.	235.
	(Victor Rose's Novel)	"	#279	200.
	Le Vieux Cheval	"	#279 framed	100.
	Au Harmonium (1897)	"	#290 e	235.
	The Jockey (1899) blk.	in color	#296	135.
	The Jockey		#325 1st. st.	200.
	Le Renouveau		#351	90.
	Au Bois (1899)	lithograph	#358 s	250.
	La Modiste	"		
	Babylone D'Allemagne	poster		
	1894	lith., col.,		
	Napoleon-Executed for	"		
	competition to adver-	"		
	tise History of N. by	"		
	Pathe Sloane	"	#361 framed	50.
	La Troupe de Mlle Eg-	"		
	lantine	"	#362 e 1st st.	200.
	Irish & American Bar,	poster		
	Rue Royale, 1896	"	#363	75.
	L'Aube	"	#367 s	110.
	Jane Avril	"		

Note
* indicates
prints in set &
are appraised
for entire set
at \$1000. Those
priced separately
art not in set.

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European Prints (V)

Artist	Title	Medium	Remarks	Value I
Leger, Fernand	Abstraction-Still Life	litho. in color	signed	15.
Legros, A.	Portrait de Jules Dalon	Etching		40.
Lehmbruck, Wilhelm	Mother & Child	" steel faced		25.
	Three Figures	" " "		15.
	Seated Nude	" " "		15.
	Seated Nude	" " "		15.
	Standing Figure	" " "		15.
	" "	" " "		15.
	Standing Figure	" " "		25.
	p.42. Westheim			
	Woman Knitting	" " "		15.
	Nude	" " "		20.
	Kneeling figure	" " "		20.
	Two Figures	" " "		25.
	Man Thinking	" " "		15.
	Mother & Child	" " "		30.
	Mother & Child	orig. etching signed o.		100.
	Standing Figure	" " "		10.
	Two figures	" " "		10.
	Figure	" " "		100.
	Seated Figure	" " "		10.
	Figure	" " "		100.
Liebermann, Max	von Hindenburg	etching	" trial proof	30.
Lurcat, Jean	Touplon - Harlequins	eaux-fortes, En.	" set	150.
	Folio of 13	colored by hand		
	Baroques	aquatints	" set	60.
	Folio of 4			
McBey, James	The Sonne Front	etching	" dated	100.
	Jerusalem from Olivet	"	(trial proof V)	
	The Mid-day Halt	"	signed, dated	90.
	Francis Inconnus	"	" "	85.
Maillet, A.	two Nude Figures	woodcut	" "	75.
	Seated Figure	etching	" "	25.
	Femme nue, assise	litho. in h.	" "	35.
	Femme nue, vue de dos	" (col.)	" "	40.
	Femme au Vent	"	" "	50.
	Draped Figure	" "	initialed	45.
Manet, Edouard	Olympia	etching		80.
	Berthe Morisot	lithograph		50.
	Au Paradis	"		100.
Mansard, Paul	Monlogne sur Mer	colored etch.	signed	50.
Marc, Franz	Animals	original wood- engraving		5.
	Horses in Meadow 1911	wdout. hand col- ored by M.	signed in en- oil	25.
	Hierschioksal (animal life)	wdout in color		100.
	Eidechse	" " "		25.
	Horses & Riders	"	framed	20.
Marcoussis, Louis	Abstraction	etching (col.)	signed	25.
	Planches de Salut	gravures a l'eau- forte & au burin	Avant la set	20.
	Portfolio of 13	l'oeuvre unique		50.

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European Prints (8)

Artist	Title	Medium	Remarks	Value I
Tatissse, Henri	Dix Danseuses	litho.(orig.)	ea. signed & numbered but 1. signed	Set 600.
	10. notes by Waldemar George			
	Femme et Fleurs	lithograph		75.
	Odalisque Etendu	"	"	190.
	Danseuse au Viroir	"	"	180.
	La Robe de l'Organdie	"	"	150.
	Dancer Resting	"	"	24.
	Reclining Figure of Dancer"	"	"	30.
	Young Girl	etching	"	35.
	Head	"	"	50.
	Head of Mr. Masia, background of leaves	"	" (19)	40.
	Woman, full-face & l.	lithograph	"	40.
	Nude Woman, reading	"	" (14)	50.
	" " " length	"	"	40.
	Woman, head & shoulders	"	" (11)	40.
	Model in Wicker Chair	"	"	40.
	Head & bust, 2/3 face	"	"	40.
	Head, down	"	" (12)	40.
	Portrait	etching	"	10.
	Le Bibliophile	lithograph	"	25.
Meidner, Louis	3 Madchen, 1918	"	"	5.
	5 'kleine Akte in Landschaft. (1918)	"	"	5.
	Akte im Schilf (1918)	"	"	5.
	Zwei Akte in Dunen (1918)	"	"	5.
	Zwei Madchen (1920)	"	"	5.
	Mockende (1918)	woodcut	"	5.
	2 Madchen (Two girls on the water	lithograph hand-colored	"	20.
	Bilborn	etching	"	5.
Hauen, Heinrich	Still life	"	"	7.
	Junger Kunst Tanzerin	aquatint	"	15.
Holde, Emil	Mann und Junger	"	"	15.
	Junges Paar (1914)	lith.orig.col.	"	15.
	Fischerkinder (1929)	" "	"	10.
	Muhle am Wasser (1929)	" "	"	10.
	Doktoren (1922)	woodcut	"	15.
	Brauentopf III (1912)	"	"	1.
	Verscheinungen (1918)	etching	"	10.
	Der Landwirt (1918)	"	"	10.
	Grossbauern (1918)	"	"	10.
	Der Seirfreund (1918)	"	"	10.
	Sklaven (1918)	"	"	10.
	Reiherstiegdock, Hamburg (1910)	"	"	10.
	Basin Drawing	"	"	10.
	The Cat	" color	"	3.
	Portrait of Henry McBride. Made under his supervision from his drawing of McB.	Woodcut	" only 6 imp. made. Very rare.	25.
Pascin, Jules	La Toilette	etching	"	25.
	Lazarus in the home of the Rich	"	signed	45.

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European Prints (9)

Artist	Title	Medium	Remarks	Value I
Rasch, Jules (cont'd.)	Group	lithograph		25.
	Sal Tabarin	etching	signed	35.
	King Solomon	"	"	35.
	unnamed (Composition)	"	"	15.
Pechstein, Max	Girl Seated on Chair	" col.	Signed, framed	40.
	Fisherman	woodcut	"	15.
	Sailboats (1933)	etching	"	25.
Picasso, Pablo	Une Assise	"	"	60.
	Trois Graces	"	Artist's proof	150.
	Set of 14	etchings		40.
	Head of Woman (profile)	"		100.
	The Brugal Feast	"		40.
	Dance of Salome (1905)	drypoint		40.
	Circus Encampment (1905)	"		40.
	The Circus Bath	"		40.
	Clown Resting	etching		15.
	The Circus Riders	drypoint		25.
	Barback Riders	"		25.
	The Circus Family	etching		40.
	Salome Caricature	"		35.
	Gypsy Family Resting	"		40.
	Figures of 2 Boys	"		10.
	Head of a Woman	dry point		20.
	Self-portrait	etching		15.
	Musque de Femme	lithograph	signed	40.
	Abstraction	"	"	50.
	Harlequins (Dupl. of above)	"	"	50.
	La Source	etching	"	95.
	Groupe de Trois Femmes	"	"	150.
	Ides	"	"	150.
	Groupe de Trois Femmes	"	"	150.
	Ides	"	"	150.
	La Lecture	lithograph	signed	50.
	Quatre Femmes	etching	"	65.
Pissarro, Camille	Marche a Gisors	" in color	inscribed	200.
	Landscape a l'Herbe	" " "	signed	200.
	Place du Havre a Paris	etching	"	75.
	Une vidant und Brouette	"	" inscrib.	375.
			10th st., 1 only 4 printed	
	Theorie de Laignousos	lithograph	Del. cat. 181 Signed	95.
Prad'hon, Pierre	Paul L'Enfant au Chien	"		20.
Redon, Odilon	Dans mon reve je vis au	"		50.
	Ciel un Visage de			
	Mythere (I)	"		40.
	L'Homme fut soutenu dans	"		
	un paysage de nuit (II)	"		55.
	L'Ange perdu ouvrit alors	"		
	des Ailes Noires (III)	"		30.
	La Chimere regarda avec	"		
	affroi toutes choses (IV)	"		35.
	les retesses furent en	"		
	attente (V)			

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European Prints (10)

Artist	Title	Medium	Remarks	Value
Redon, Odilon (cont'd.)	Et un autre ange sortit du temple qui est au Ciel, ayant lui aussi une faucille trachante Le rêve s'achève par la mort	Lithograph		40.
	(?) Figure of woman, sword at mouth, stars on hand (M176?)	"		50.
	...et celui qui était monté dessus se nommait la Mort (M145?)	"		40.
	Ari (boy)	"		85.
	Frontispiece of "Le mouvement idéaliste en peinture".	"	artist's proof signed	75.
	Le Buddha. "On m'a mené dans les écoles. J'en savais plus que les docteurs.	"	initialed	85.
	L'Homme primitif	"	Monogram cat. M12	85.
	Tentation de St. Antoine (M174?)	"	signed	45.
	Le Buddha	"		85.
	L'Art céleste	"		75.
	Un homme du peuple-un sauvage	"	Signed. 1st state	60.
	Beatrice	"	in color	175.
	Le Liseur	"	" " "	200.
	Paradisal	"	" " "	175.
from the coll. (La Tentation de St. An- toine. Set of 24. Purchased directly from the don by Hamilton Easter Field		"	see book re coll. Set	750.
		"	signed	30.
		"	"	45.
		"	"	60.
	Head	"		25.
Renoir, Pierre	Portrait of Berthe Morisot	Etching		85.
	" " " " " " " " " " " "	Lithograph		100.
	Le Chapeau d'angle	"	framed, black	275.
Rouault, Georges	La Petite Danseuse	Lithograph	signed	120.
	Set of 6			
	Christ- Le Croix	"		100.
	La Belle Etelka	"		50.
	Baudelaire	"	signed	50.
	G. Moreau au Petit Chapeau	"	"	35.
	Le Bibliographe	"	"	40.
	Le Trio	"	2nd planche	35.
	La Petite Danseuse	"	signed	35.
	La Petite Danseuse	"	"	40.
	Demogogic. Nous Serons bons.	Lithograph	"	40.
	Self Portrait	" color	"	75.
	Demogogic. L'Avenir est à nous.	"	"	40.

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European Prints (11)

Artist	Title	Medium	Remarks	Value I
Roualt, Georges (cont'd).	Demagogie. Housseverons forts.	lithograph	signed	40.
	Cirque Forain. Acrobate	"	"	40.
	Demagogie. Deux Angures	"	"	40.
	" M'Hoche	"	"	40.
	L'Ans.	"	"	35.
	Cirque Forain. Le Jongleur	"	"	40.
	Paysage Legendaire *	"		170.
	Book of lithographs			
	La Parade	"	signed	45.
	Les Acrobates	"	"	50.
	Les Boxeurs	"	"	40.
	Demagogie. Elèves	"	"	45.
	"	"	"	40.
	Cirque Forain. Clowns et Acrobates	"	"	45.
	Ecuyere (questrian)	"	"	40.
	Jugglers	"	"	40.
	Clown	"	"	40.
	Clowns & Dancer	"	"	50.
	Standing Nude Figure	"	"	45.
Roux, G. L.		"	"	1.
Scharff	Horses	"	hand col.	25.
Schmidt-Rottluff,	Dancer	"	"	20.
Karl	Hl. Franziskus (1919)	woodcut	"	15.
	Landschaft Nr. 135 (1913)	"	"	5.
	Boot auf See			
	Weiblicher Kopf (1918)	Lithograph	"	5.
	(Head of a girl)			
Seehaus Nachlass	Landscape	etching	"	5.
Segonzac, Andre	Saint Tropez	"	"	75.
Dunoyer de	L'Abside de Notre Dame	"	artist's proof	15.
	Femme etantant a l'ombrelle	"	"	75.
	Petit ange	"	"	75.
	Monsieur Lysil et Clown	"	"	30.
	Femme etantant	"	"	75.
Sintenis, Renee	Standing Deer	"	"	10.
	Zebra	"	"	15.
	Kicking Horse	"	"	15.
	Two Horses	"	"	15.
	Deer	"	"	10.
	Self Portrait	"	"	8.
	Scotch Terrier	"	"	6.
	Junge mit Hund	"	"	10.
Slevogt, Max	Self-portrait, w. hat & stick		trial proof	25.
Tommy, Kristians	Circus Horses	lit o,ra_h	"	10.
	"	"	"	10.
	Horses (1927)	etching	signed	5.
Utrillo, Maurice	Vue de l'abside de Notre Dame	lithograph	"	25.
Van Gogh, Vincent	L'Homme a la Pipe	etching	"	150.
Villon, Jacques	Schistsatetiquant	woodcut	"	20.
Vlaminck, Maurice	Landscape	lithograph	signed	20.
de				

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European Prints (12)

Artist	Title	Medium	Remarks	Value \$
Vuillard, Jean Edouard	Convalescence Paysages & Interieurs frontispiece & 12 others; edited by Edouard Vuil- lard, 12 in all.	lithograph "	all signed all signed but one	50. 400.
Wattien, Otto v. Sternberg, B.	Die Loge The Beggars Abstraction Abstraction(Still Life)	" etching lithograph woodcut	signed " " "	2. 5. 5. 5.

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PRINTS BY AMERICANS
FROM THE COLLECTION OF MRS. JOHN D. R. KELLER, JR.
to be given to the Museum of Modern Art

Artist	Title	Medium	Remarks	Value I
Anderson, Clarence W.	The Last Stand	dry point	signed	24.
Ault, George	Lower Manhattan	lithograph	"	10.
Bacon, Peggy	Matroness	etching	" framed	25.
	Help!	dry point	"	50.
	Hors d'Oeuvres	lithograph	"	15.
	Soup	"	"	10.
	Sandwiches	"	"	10.
	Custard	"	"	10.
	Lady Artist (self portrait)	dry point	"	25.
	Keywood Broun	lithograph	"	18.
	"Black Eye".-John Carroll	1929 etching	"	10.
	Cafe de la Rotonde	"	"	25.
	Thin Woman,	1925 "	"	10.
	Bouquet.	"	"	10.
	A Few Ideas.	1927 "	"	25.
	Dentist's Cook	"	"	10.
	Peter late printing.	1929 "	"	20.
	Sore Throat	"	"	10.
	Achates.	1929 "	"	1.
	Polinda	"	"	10.
	Moving on 5th Street	"	"	20.
	That's a Day	"	"	5.
	Gloverliness	"	"	25.
	Backstairs Gossip.	1919 "	"	10.
	Dance at the League.	"	"	25.
	at	"	"	10.
	Rural Retreat	1930 lithograph	"	20.
	Peanuts	"	"	18.
	Good	etching	"	20.
	Frenzied Effort.	1925 "	"	27.
	Bellows Class.	1918 "	"	10.
	The Sketch Class.	1919 "	1st state signed	10.
	John Sloans' Lecture	"	"	25.
	Nymph	1931 "	"	15.
	Satyr	"	"	1.
	The Ardent Bowlers.	1932 "	"	20.
	Close Quarters.	"	"	15.
Beal, Gifford	The Crow	"	"	30.
	The Hot Wagon	"	"	60.
	Fisherman with Basket	"	"	30.

Prints by Americans (2)

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Artist	Title	Medium	Remarks	Value \$
Hellew, George	Sunday Morning	lithograph	signed	150.
	Preliminaries to the	"	"	400.
	Big Bout			
	Amour	(Bolton)	"	150.
		lithograph	"	
	In the Park	"	"	225.
Middle, George	My Family 2		1st state	
		Bolton Brown	Signed	300.
		Imp. Lith.		
	Jean. 1923	Lithograph	"	300.
	Marjorie, Emma & Elsie	" Bolton	"	400.
Bleeh, Julius		Brown imp.		
	Lilies. 1928	Lithograph	"	15.
	Expectant Thistles	"	Inscribed	15.
	Woodchoppers	"	Signed	15.
	Patroness of the Arts	"	"	15.
Brook, Alexander	Bigger & Better Americans	"	"	15.
	Artists	"	"	15.
	Members of the Welfare	"	"	15.
	Board			
	Asleep	"	"	15.
Buell, Alice	A printmaker-peggy Bacon	"	"	10.
	Young Girl	"	"	15.
	Supine	"	"	15.
	Undressing	"	"	12.
	Vanity Fair	"	"	15.
Canada, Vincent	Pictorial Review	"	"	15.
	Old Covered Bridge at	etching	signed	18.
	Night			
	Self-Double Portrait	lithograph	"	10.
	Cafe Select, Montparnasse	"	"	45.
Carroll, John	Self-Portrait	"	"	25.
	Portrait of E.D. Cummings	"	"	30.
	Idone #2	"	"	25.
	More of Infant	aquatint col.	"	350.
	Woman Bathing			
Cassatt, Mary			framed	
		etching. col.	proof from	100.
		orig.	artist's coll.	
			with stamp	
			framed	
	Au Theatre	aquatint	Inscribed	195.
	Hero Infant	" col.	Signed	350.
	Small Builders	lithograph	"	10.
	Great Builders	"	"	30.
	Leonard Hunter. 1929	"	"	20.
	Mayan Builders. 1927	woodcut	"	25.
	Mayan Builders	"	"	25.
	Solitude-Woman in Bed	lithograph	"	10.
	Woman on a Chair	"	"	10.
	Mother & Child	"	"	30.
Charlot, Jean	Nurse & Child	"	"	25.
	Two Mestizas	"	"	20.
	Guitar Player	"	" 2nd	25.
			print of 1st	
			state	
Builders			Signed. 2nd	25.
			print of 1st	
			state.	

Prints by Americans (3)

Artist	Title	Medium	Remarks	Value
Charlot, Jean (cont'd.)	Builders	lithograph	signed	15.
	early		trial proof	
	The Soup	1924	14 copies of	25.
	Sombrero	"	ea. printed	25.
	Mother & Child	"	all signed	25.
	Cold Morning	"		25.
	Wash Day	"		25.
	Blind Man	"		25.
Cikovsky, Nicolai	The Monument	"	signed	12.
Cleante	Charlot	"	"	8.
Coleman, Glenn	Chinatown	1928	"	20.
	Bonfire	"	"	20.
	The Bowery	"	"	20.
	Murdy-Gurdy Ballet	"	"	20.
	Bleeker Street	"	"	20.
	Third Avenue	"	"	20.
	One Mile House	"	"	20.
	Election Night	"	"	25.
	Coney Island	"	"	20.
	Coenties Slip	"	"	20.
	Under the Bridge	"	"	20.
	Minetta Lane	"	"	25.
	Still life	"	"	30.
	White Swan Inn	"	"	20.
	Rockport	"	"	25.
	Multon Market	"	"	25.
	Street Scene	"	"	20.
			last print made by C.	
Constant, George	Amiris	etching	signed	15.
	he Family	"	"	20.
	Head of a	"	"	15.
	Head of a Man	"	"	15.
	Portrait	"	"	15.
	Young woman	"	"	15.
	Head	"	"	15.
	Young woman	"	"	15.
	Italian woman	"	"	15.
	Three Heads	"	"	30.
	Portrait	"	"	20.
	John Sloan	"	"	20.
	Morris Kantor	"	"	20.
	A. Maylinson	"	"	20.
Contemporary Print Group I		lithographs	all signed	
Biddle, George	Tom Mooney			
Burck, Jacob	The Lord Provides			
Dehn, Adolph	Easter Grades			
Cross, George	The Hero			
Marsh, Reg.	Union Square			
Orecoo, C. C.	Negrees			
Contemporary Print Group II	The American Scene	lithographs	all signed	
Burck, Jacob	Manhatten			
Cropper, Wm.	Swampshop			

for entire set
of 6

30.

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Prints by Americans (4)

Artist	Title	Medium	Remarks	Value I
Print Group II				
(cont'd.)				
Limbach, Russ.	Reviewing Stand	lithographs)	all signed	
Leake, Charles	City Harvest		for entire	
Soyer, Raphael	Waterfront Scene		set of 6	30.
Cook, Howard	West 50th Street.	1929 lithograph	signed	20.
	Airplane.	1931 W. engrav.	"	15.
	Self-portrait	lithograph	"	15.
	Taxco Market	aquatint	"	15.
	Mexican Interior.	1933 Etching	"	35.
Davies, Arthur B.	Dominion. (88)	1920 lithograph	" in pencil	60.
	(1) Doorway to Illusion	Soft gr. & aqua.	framed Signed	40.
	(3) Iris	1922 Dry int & aqua.	"	35.
	(5) Iris	" " " "	"	35.
	(4) Figure in Glass	1918 drypoint on zinc	"	100.
	(5) Figure in Glass	1926 Etching	"	40.
	(8) Three Corobats	1920 lithograph & lithotint	" only	20.
	(9) Intreat	Mezzotint	state Signed. only	65.
	(10) Brothers	aquatint	state Signed	40.
	(12) The Temple.	1922 "	"	75.
	(Antique Workshop)			
	(13) Figures of Earth	1920 lithograph	"	140.
	(15) Sea Maidens	1924 aquatint	"	50.
	(16) Potentia.	1920 soft gr. & aqua.	"	50.
	(17) Valleyries.	"	"	60.
	(18) Fountain of Youth	" " " "	"	50.
		1919		
	(19) Sisters	" " " "	"	25.
	(24) Mrs. W.	1917 Dry point	"	35.
	((20) Light neon	1923 soft gr. & aqua.	"	50.
	(28) Against neon	" " " "	"	50.
	(29) Mirror of Illusion	drypoint	"	60.
	(31) Macabre	1921	"	85.
	(32) Angled cuts	1921 soft gr. & aqua.	"	100.
	(35) Dawn	" Aquatint	"	50.
	(36) Chirl of Dance	" drypoint & aqua.	"	100.
	(39) Sternath	1917 drypoint	"	40.
	(40) Creek Note	soft gr. & aqua.	"	40.
	(43) Moonlight on the	aquatint	"	75.
	Grassy Bank	1920		
	(44) Uprising	1919 soft gr. & aqua.	"	60.
	(46) By the Sea	" " " "	"	50.
	(48) Ebb & Flow	" aquatint	"	100.
	(49) Fragile Figure	1920	"	60.
	(50) Amber Garden	"	"	80.
	(52) Antique Mirror	"	"	80.
	(53) Song of Sleep	1919 soft gr. & aqua.	"	80.
	* (61) Creek Athletes	1920 lithograph	" only st.	40.
	(in portfolio)			

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Prints by Americans (5)

Artist	Title	Medium	Remarks	Value I
Davies, Arthur B. (cont'd.)	(64) In Provence	1924 Lithograph	signed	65.
	(64) In Provence	"	"	6.
	(65) Hickory Grove	"	"	55.
	(67) Passing of Dreams	"	"	55.
		1921		
	* (71) Balance of Angle	1920	"	40.
	(73) Confidence	"	"	30.
		Bolton Brown 1921		
	(74) Telephone	1921 lithograph	"	30.
	* (75) Mountain Brook	1920	" only st.	35.
	* (76) Hamadryads	"	"	35.
	(79) Grassy Edge	1924	"	65.
	(81) Rinket	1922	"	18.
	(83) Hills of Spring	1924	"	80.
	(84) Twelve Men	"	"	35.
	(91) Orchard of Bounties	" & 1920 lithotint	"	60.
	(92) Harvest Festival	1921 lithograph & lithotint	"	25.
	(93) Free of the Clouds	1920 lithograph & lithotint	"	20.
	(96) Ships	1921	"	20.
	(100) Bird Men	"	" only st.	20.
	(101) The Urn	"	" " "	60.
	(104) Poppy	" Lithotint	" " "	45.
	(108) Queen of Dusk	1920 lithograph	" " "	50.
	(111) Paddy Pasture	1924	"	50.
	(112) Shore of Rockland	"	"	30.
	Lake	1924	"	
	(113) Grassy Point, Hudson River	1924	"	85.
	(114) "Magical Stream"	"	"	50.
	(115) Valley of Lost Canada Creek	1924	"	25.
	(118) Old Stone Quarry	"	"	
	(123) Adante	1917 dry point	" only st.	5.
	(125) Profile	1920 aquatint	"	20.
	(126) Girl Running	1919 dry point & profile	* End of End st.	25.
	(129) Fanette	1917 etching	"	55.
	(133) Pompein Veil	1920 aquatint	"	60.
	(133) Pompein Veil	"	"	60.
	(135) Summer Interval	1919 lithograph	"	135.
	(160) Bird	1927 dry point on zinc	"	65.
	(164) Allegory	1918 dry point	signed	20.
	(169) Foil of Three	1921 aquatint	"	20.
	(171) Negro	1919	"	50.
	(173) Lelides	1927	"	65.
	(178) Bathing Woman & Servant	1917 dry pt. on zinc	signed	20.
	(180) Athos	1918 dry point	"	40.
	(181) Stir of Shadowed Melody	1920 lithograph & lithotint	"	35.

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Prints by Americans (6)

Artist	Title	medium	Remarks	Value I
Davies, Arthur B. (cont'd.)	*(190) Morning Quiet	1920 Lithograph	Signed. Only	35.
	*(191) Sylvan Pass	" "	state only st.	35.
	*(192) Bounteous Spring	" "	" "	40.
	*(193) Conversation	" "	" "	60.
	*(195) Supplication	" "	" "	35.
	(200) Flowers	1921 "	" "	135.
	(201) Baptism	1918 dry point on zinc	" "	65.
	(82) Clouds	lithograph		25.
* Portfolio Set (continued from pages 4 & 5) but appraised as individual prints.				
Dehm, Adolph	A Short prayer in the Luxembourg	1927 lithograph	signed	30.
	Die Wolk. 1920 or '30	" "	" "	20.
	Sunset at Menasha	1935 "	" "	15.
	Dayhead Lighthouse	1935 "	" "	10.
	North Country	" "	" "	15.
	Minnesota Farm	" "	" "	15.
	Broadway grade	" "	" "	10.
	Sex Appeal	1930 "	" "	20.
Davis, Stuart	Two Heads	" "	" "	15.
	Place Gasdeloupe	" "	" "	15.
	a Bon Coin	" "	" "	15.
	Barber Shop Chord	" "	" "	20.
	Sixth Avenue	" "	" "	20.
	Composition	" "	" "	12.
Dennis, organ	Portrait of a Dog-Looks	etching	" "	2.
	Just Like Me	" "	" "	2.
De Pauw, V.	Armor	monotype	" "	5.
Doi, Isami	Id allway	linoleum cut	" "	12.
	Dawn	" "	" "	25.
	My Studio	colored linoleum cut	" "	15.
Dows, Lin	Washington, Elalpan	1933 woodcut	" "	10.
	The Stone	" "	" "	10.
	Carrying Path, No. 2	" "	" "	10.
	Grand College	1935 "	" "	10.
	Market, Riga	" "	" "	10.
Dwight, Mabel	Fish	lith. col.	" "	50.
	Gulgalette	" "	" "	25.
	The Family (Cat & Kittens)	Lithograph	" "	15.
	The Clinch	" "	" "	20.
	Circus	1930 "	" "	15.
	Portrait-Carl Higgrosser	" "	" "	15.
	" - Paul Robeson	" "	" "	15.
	Staten Island Shore	1931 "	" "	15.
	Life Class	" "	" "	15.
	Sunday Afternoon	1934 "	" "	10.
	White Mansion	" "	" "	12.

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Prints by Americans

Artist	Title	Medium	Remarks	Value
Fiene, Ernest	Nude	1928 lithograph	signed	40.
	Hudson River Boat	"	"	35.
	Along the Hudson	"	"	30.
	Washington Square #1	"	"	50.
	Notre Dame	1929	"	15.
	Pare Mont Souris	"	"	15.
	Reclining Nude	"	"	15.
	White Rose	1927 " col. by hand	"	50.
	Brooklyn Bridge	1929 lithograph	"	25.
	Nude Seated	"	"	16.
Flannery, Vaughn	Morning Workout	"	"	10.
Ford, Lauren	Milton Creek, Thanks-giving Day	1930 etching	"	15.
	A Summer's day	lithograph	"	15.
Friedman, Arnold	Race Track	"	"	12.
	Winter Landscape	"	"	12.
Gabriel, Ada V. Gag, Wanda	Dr. Rydzick's Castle	"	"	5.
	Spinning Wheel	"	"	25.
	Stone Crusher	1928	"	50.
	Lamp Light	1929	"	25.
	Grandma's Parlor	"	"	20.
	Backyard Corner	1930	"	20.
	Grandma's Kitchen	"	"	15.
	George	1932	signed	15.
	Landscape	1934?	"	10.
	Cats & Flowers	1933?	"	10.
	Uncle Frank's Workshop	1932?	"	12.
	Evening	"	signed	20.
	Bathers	"	"	15.
Ganso, Emil	Trees	aquatint	"	15.
	Montigny	"	"	15.
	Cafe au Rendez-vous,	"	"	15.
	Quincy-Beggy	"	"	15.
	Winter, Quincy-Beggy	"	"	15.
	5 copies, one marked "et	"	"	15.
	Street, & same title.	"	"	15.
	Paris Night	"	"	25.
	Still Life with Bottle	woodcut	"	15.
	Summer	col. stencil	"	15.
	Self-Portrait	etching	"	15.
	Studio	"	"	15.
	Sunny Room	litho. col.	"	30.
	Self-Portrait & Model	wood engr.	"	15.
	Embroider	aquatint	"	15.
	Boat Landing	lithograph	"	15.
	Salzwedel	aquatint	"	30.
	Road to Saugerties	"	"	10.
	Still Life with Cranach Ptg.	"	"	15.
	Girl in Bath	"	"	15.
	Silo, Winter	"	"	15.
	Nude	"	"	15.
	Two Seated Girls	lithograph	"	15.
	Reclining Nude	"	"	30.

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Prints by Americans (8)

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Artist	Title	Medium	Remarks	Value
Glintenkamp, H Goldthwaite, Anne	Still Life	etching	signed	10.
	Self-Portrait	"	"	35.
	Mr. Meats	"	"	25.
	Nude	"	"	15.
	Herd of Deer	"	"	20.
	Nude on sofa	"	"	20.
	Cow & calf	"	"	20.
	Girl Seated	lithograph	"	15.
	Nude	"	"	20.
	Pigeons-Cock & Hen	"	"	15.
	Mare & Foal	"	"	15.
	Saturday	etching	"	18.
	Ecclesiastic	"	"	25.
	Coiffeuse	"	"	15.
	on 10th Street	"	"	20.
	Heron	"	"	15.
	Clive	"	"	15.
	Deer	"	"	15.
	Stag & Doe	"	"	15.
	The Water Hole	lithograph	"	15.
	Horse & rider	"	"	15.
	Her laughter	"	"	15.
	Pool Room	"	"	15.
	Art Moderns	"	"	18.
	Mammoth	"	"	12.
	Ballway	"	"	50.
Glinkin, J.W. Gorky, Arshile Halpert, Samuel	Dressmaker	"	only; print signed	20.
	Window	"	"	20.
	Village Street, Belgium	"	"	12.
	Central Park-Winter	"	"	10.
	Boats-St. Tropez	col. by hand	only hand-col. print by S. H.	50.
			signed	10.
Hart, George C.	1. Siesta	1921 drypoint on zinc	"	10.
	2. Jack & Jill	" " "	"	10.
	3. The Boilers	" " "	"	50.
	4. Mother & Child	1922 " " "	"	16.
	5. Star Carrier	1923 " " "	"	30.
	6. Bringing Coats to Market	" " "	"	20.
	7. Tahiti Girls	1924 drypoint on copper	"	20.
	8. Waiting Boats Return	" " "	"	16.
	9. Boys & Donkeys	1924 " " "	"	17.
	10. Nude Study	1925 " " "	"	22.
	11. Omar Khayyam	" " "	"	40.
	12. Bathers	" Etching	"	25.
	12a. Bathers	litho. col.	"	50.
	13. Early Morn. Market	1923 Drypoint & sandpaper	"	16.
	14. Jersey Hills-Fort Lee	" " "	"	20.
	15. Chicken Vendor-Trinidad	1923 " " "	"	22.

Prints by Americans (9)

Artist	Title	Medium	Remarks	Value
Hart, George O. (Cont'd)	16. Cam. fire	1924 drypt. & sand- paper	signed	35.
	17. Mammy	" drypt., sand- paper, roulette	"	20.
	18. Smoker's Daughter	" " "	"	18.
	19. Ports & Natives	" " "	"	20.
	20. Native Portion, Trinidad	" " "	"	18.
	21. Landscape, Santo Do- mingo No. 2	1925 drypt. & soft ground	"	30.
	22. Working People	" etching	"	17.
	23. Early Days-Self	" "	signed	24.
	24. Country Man	" drypoint etching	"	18.
	25. Lovers of Nature	" "	"	20.
	27. Concert Soloist	" " & aquatint	"	17.
	28. House of Meat, Coney Island	1926 Etching	"	24.
	29. The Computer	" "	"	20.
	30. Salutations, Senor	" Etching & soft. ground	"	40.
	31. Tahiti Washwomen	etching & sand paper	"	30.
	32a. Ionic Party	1935 soft gr. & aqua. color	"	60.
	33. The Old Story	" "	"	15.
	34. Orinoco, Mexico	" soft gr. & aqua. color	"	35.
	35. Child with Stages	" soft gr.?	"	18.
	36.	" " "	"	10.
	37. Market Stand, Santo Domingo	1924 sandpaper etching	"	15.
	38. The Beach	1926 soft gr. & aquatint	"	75.
	39. " "	" aquatint & col.	"	40.
	40. The Porters	1924 Monotype in col.	"	55.
	40. Fishing Beach	1925 "	"	25.
	40a. " "	Monotype in col.	Signed	60.
	41. Amusement Park	1926 "	"	15.
	42. San Diego, Santo Do- mingo No. 2	1926 sand-etching	"	25.
	43. (Landscape)	" "	"	30.
	43a. Country Man, New Orleans	drypt. & aqua. in col. Monotype	"	100.
	44. Dias de Fiesta	1926 Aquatint	"	25.
	45. " " #2	" & soft gr.	"	25.
	46. Market Plaza, Mexico	aquatint	"	20.
	47. ... Market, Mexico	"	"	18.
	48. Matinee	1926 etching	"	14.
	49. Broadcasting Station	"	"	15.

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Prints by Americans (10)

Artist	Title	Medium	Remarks	Value 1
Hart, George O. (cont'd.)	50. Dance of the Centaurs 1926	Etching	signed	20.
	51a. Sea Waves	" Aqua. col.	"	100.
	52. Matching & Weighing Birds 1928	Litho.	"	20.
	52a. " " "	"	"	24.
	53. Riding Academy	" etching	"	20.
	54. The Corral (same as Look Animals & Indians)	"	"	25.
	55. Nude Dress (souvenir of tropics) 1922	lithograph	"	15.
	56. Lunch Hour 1922	"	"	16.
	57. Cabin Boy	"	"	16.
	58. Cockfight, Santo Domingo 1923	"	"	20.
	59. Native Laundresses, Tahiti 1923	"	"	20.
	60. Bay of Sea	"	"	16.
	61. Atlantic City 1924	"	"	16.
	62. Rainbow	"	"	22.
	63. Hayti Market	"	"	15.
	65. Moonlight in the Jungle	"	"	20.
	66. The Gallery	"	"	18.
	67a. Voodoo Dance	" hand colored	"	35.
	68. Ringtime, N.O. 1925	"	"	50.
	70. Auto Car	"	"	22.
	71. The Corral 1928	"	"	20.
	73. Winter in Jockeyville 1925	" color	"	18.
	74. Sunday picnic on Hudson 1925	"	"	20.
	75. Cockfight	" hand colored	"	60.
	76. Market Place, Santiago	" " "	"	25.
	77. Gamblers	" " "	" framed	40.
	79. The Jury 1927	photo-lith.	"	75.
	80. The Hero	"	"	10.
	81. Contentment	"	"	10.
	82. Juanita, the Indian 1928	"	"	10.
	83. Cockfight at Cockfight 1929	"	inscribed Signed	2.
	84. Grinding Grain, Pex	" colored	" framed	75.
	85. Market, Pex	"	"	15.
	86. Market, Pex	"	"	4.
	86a. " " "	"	" only	18.
	87. American in France	"	print in this state	50.
	89. Juanita, the Indian dress, "serving tea" for the vagabond artist	"	signed	20.
	89a. same print,	" hand colored	" 5 proofs colored by Hart.	24. 60.

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Prints by Americans (11)

Artist	Title	Medium	Remarks	Value 1
Hart, George O. (cont'd.)	88. Tzraraqua Falls, Ura-Lithographs pan		signed	24.
	88a. Same Print	" col. by Hand "	"	60.
	90. Tzrti Woman	"	"	20.
	90a. " "	" col. by hand "	1 of 3 colored by H.	60.
Hartmann, Rosella	Still Life w. Paper Bag	Lithograph	signed	10.
Haszsan, Childs	The Avenue	1918 Drypoint	"	75.
Hentschel	Deer	lith. col.	"	5.
	Bowl of Blue Flowers	"	"	5.
Hiler, Hilaire	Corner, Rue Glaciere, Paris	1929 lith.	"	5.
	Boats & Masts, Paris	"	"	5.
	Street Sign - Paris	"	"	5.
	Boys, France, Bar des Cocheurs	"	"	5.
Hirsh, Stefan	Old Lady Kitting	"	"	15.
	Rock	"	"	10.
	One Way Street	"	"	18.
	Back Termini, Night	1929	"	20.
	Robert Laurent in Studio	"	"	15.
	Figure	"	"	12.
	Cent. of Paris	1930	"	25.
	Seated Horse	"	and st. signed	25.
	Mercedo-Florida	1931	"	15.
Hopper, Edward	Locomotive	etching	"	30.
	The Holy House	"	"	30.
	The Railroad	"	"	30.
	Night in the Park	"	"	30.
	House by River	"	"	30.
	Night Shadows	"	"	30.
	America - Landscape	"	"	30.
	East Side Interior	"	"	30.
	Freight car	"	"	30.
	The Boat	"	"	50.
Howard, Eloise	Wormy Sunning	1931 Woodcut	"	15.
	Cherry Blossoms	"	"	15.
Hunter, Morris	Figure	Dry point	"	25.
	Head	"	"	25.
	Woman	"	"	25.
	Still Life	etching	"	25.
Kent, Rockwell	Minerals	lithograph	signed	250.
	The Tree	"	"	7.
	Climbing the Trees	"	"	75.
	The Red Tree	"	"	100.
Kroll, Leon	Vietto	"	1st lith. by K. Signed	25.
	Girl Sleeping	"	Signed	10.
Kuhn, Walt	Maids	"	All Kuhn prints are signed	81.
	Striped Shawl	"	"	25.
	Boxing	"	"	8.
	Vessel	"	"	12.
	Cornelia	"	"	8.
	Rhoda	"	"	8.
	Girl Sleep	"	"	8.

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PRINTS BY AMERICANS (12)

Artist	Title	Medium	Remarks	Value I
Kuhn, Walt (cont'd.)	Fears & Grapes	lithograph	All Kuhn prints signed	3.
	The General	"		3.
	Wild Bill	"		12.
	Americans	"		3.
	Mirabell	"		3.
	Strategy (3 soldiers)	"		3.
	Dressing Room	"		3.
	Horse Trade	"		3.
	Edith	"		3.
	Girl with Cocked Hat	"		3.
	Peggy	"		3.
	Dog	"		3.
	Park	"		3.
	Angel	"		3.
	Girl on Brown	"		3.
	Belle	"		3.
	Corythos	"		12.
	Country Road	"		12.
	Ivory	"		15.
	Large Head	"		20.
	Performer Resting	etching	signed	3.
	Hair	"		3.
	Negligee	"		3.
	Alma Mater	"		3.
	Galt	"		3.
	Head Northmouth	"		20.
	Tom Nivor	"		6.
	Strong Girl	"		15.
	Head with Black Hair	"		3.
	Alice	"		3.
	Leola	"		12.
	Archaic Nude	"		3.
	Christ	"		3.
	Morning	"		3.
	Girl in Uniform, seated	"		15.
	Gypsy Seated	"		3.
	Dressing	"		20.
	John	"		3.
	Jack	"		3.
	Girl on Pylon	"		40.
	Girl Bending Back	"		20.
Kuniyoshi, Yasuo	Diocese - 3 Nudes	"		15.
	Face of Flowers (3)	"		15.
	Right Police (44)	"		30.
	Watermelon (10)	"		15.
	Cheeked Cloth (7)	"		35.
	The Bull (30)	1928		45.
	Is Isore	"		15.
	Feathered Hat (45)	"		20.
	Four Nudes (32)	"		15.
	Girl Dressing (23)	"		20.
	Beaches & Waves at Round Table (4)	"		45.
	The Railroad (29)	"		15.
	Interior w. Dress Form (30)	"		15.
	Semi-Nude Standing (11)	"		20.
	Beaches & Grapes (42)	"		20.

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Prints by Americans (\$13)

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Artist	Title	Medium	Remarks	Value 1
Kuniyoshi, Yasue (cont'd.)	Flowers at Friend's Window	etching	signed	45.
	Bather	"	"	25.
	Pears, grapes & leeches	lithograph	"	45.
	The Lorchat	"	"	20.
	Bull Fight (24)	"	"	90.
	Two Acrobats	"	"	50.
	Circus Girl	"	"	25.
	Before the Net 1932	"	"	15.
	Circus Girl 1933	"	"	1.
	Landscap w. Cow 1927	"	"	15.
	Peacocks	"	"	10.
	Girl in Hammock	"	"	10.
	Soldier in White Trencher 1927	"	"	10.
	Still Life at Window 1938	"	"	20.
	Pears & grapes	"	"	20.
	Wine Seller	"	"	15.
	Propping	"	"	1.
	Girl with Cigarette	"	"	13.
	Girl at Table	"	"	19.
	Still Life	"	"	15.
	Milking the Cow #1 1927	"	"	20.
	Carnations	"	"	15.
	Girl in Ticker Chair 1927	"	"	15.
	Summer	"	"	10.
	Vanderbilt	"	"	25.
	Fruit in White Bowl	"	"	25.
	Cafe 1934	" in sepia	"	15.
	Amoco, Mexico 1937	"	"	20.
	Waiting for Radio City Etc'ing	"	"	12.
Lahey, Richard Lathan, Barbara Lewis, Martin	World of Fruit 1930	Woodcut	"	2.
	Peacocks at Night	etching	"	42.
Locke, Charles	The Collector	lithograph	all Locke prints are signed	15.
	Portrait of Girl	"	"	25.
	Chrysanthemums	"	"	50.
	The Painter	"	"	25.
	Man at the Window	"	"	1.
	Man at Street, North	"	"	50.
	Man at Gate	"	"	25.
	Man at Gate	"	"	25.
	Street, Paris	"	inscribed	25.
	At the Home, Paris	"	"	15.
	At the Home, Paris	"	"	15.
	At the Home, Paris	"	"	15.
	The Argonaut	"	"	25.
	Solitude or contemplation	"	inscribed	2.
	The Manager	"	"	10.
	The Waiting Room	"	"	10.
	The Old in the Wall	"	"	10.
	Philosophy	"	"	15.
	Cigar Stand	"	"	15.
	The Gallery	"	"	15.
	The Old Street #1	"	"	10.

Prints by Americans (14)

Artist	Title	Medium	Remarks	Value
Loeke, Charles (cont'd.)	Old Street #2	Lithograph	all Loeke	10.
	Old Street #3	"	prints are	12.
	Table d'hote	"	signed	15.
	Arman Street, South	"		50.
	The Message	"	only print	50.
	Reading Room	"	"	15.
	Politics	"		15.
	The Evening Paper	"		12.
	The Cobbler	"		10.
	Stella, Mayor	"		10.
	Joe's Place	"		15.
	Mayor's Client	"		10.
	Docks	"		40.
	The Boat	"		10.
	Verdant Landscape	"		15.
	Interruption	"		15.
	The Man	"		15.
	Comic	"		15.
	The Office	"		15.
Lozewick	30 seconds of Broadway	"	signed	10.
	Hellgate Bridge	"	"	35.
	Still Life #1	"	"	10.
	Still Life #2	"	"	25.
	Clacker Board	"	"	30.
	Roboken	"	"	30.
	Crane	"	"	30.
	Shores of Lake	"	"	20.
	Coal Dockets	"	"	20.
	Hudson Bridge	"	"	1.
	Portrait Study 1930	"	"	20.
	Excavation	"	"	20.
	Brooklyn Bridge	"	"	20.
	Subway Construction	"	"	20.
	1931			
	Soviet Exhibition:	"	"	10.
	1930-1931			
	Williamson Bridge 1930	"	"	1.
	St. Charles over Man-	"	"	25.
	hattan 1935			
Lucins, Ryah	Devise	"	"	15.
	Richardson	"	"	15.
Mohrly, William C.	Johnston Class	Noting	"	1.
Marin, John	East River	"	"	50.
	Cathedral at Chartres	"	"	50.
	St. Paul's Church, NY	"	"	50.
	Brooklyn Bridge	"	"	100.
	Lower Manhattan, NY	"	"	35.
	Rockefeller Building	"	"	100.
	Church of the Holy Spirit	"	"	50.
	Signatures in Construc-	"	"	100.
	tion 1930			
	Brooklyn Bridge #2 1931	"	"	100.
	St. Paul's Church, NY, 1930	"	"	100.
	Lower Manhattan 1931	"	"	100.

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Prints by Americans (15)

Artist	Title	Medium	Remarks	Value 1
Marsh, Reginald	Irving Place Burlesque	etching	signed	25.
	1930			
	Kenneth Hayes Miller	"	"	12.
	1931			
	Steele Chase	"	"	20.
Weisman, Leo J.	Self portrait	1926	Woodcut	10.
Welshers, Carl	A Modern Madonna	etching	"	25.
Wielatz, C.F.W.	Grand Central Station	"	signed	2.
	at night	1889		
Miller, Kenneth	Girl with Bird	"	"	25.
Hayes	Woman seated on a rug	"	"	25.
	Leaving the Shop	"	"	30.
Myers, Jerome	Self portrait	1928	"	20.
Nagler, Fred	"	"	"	5.
Nash, Willard	Henry-Go Round	"	"	10.
O'Keefe, Ida Ten	Hyatt Mt. Washington	"	"	20.
Oreoso, Jose C.	Vanderbilt	lithograph	"	60.
	The Flag	"	"	60.
	Regimen	"	"	80.
	near church	"	"	75.
	The Agency	"	"	60.
	area generations	"	"	35.
	meeting men	"	"	35.
	Initiation	"	"	30.
	Western Landscape	"	"	30.
	Western Hello	"	"	30.
	Unemployed	"	"	25.
Fash, Walter	Woman Sewing	1921	Etching	15.
Pavon, Jose M.	Blanchisserie	1931	lithograph	12.
Pennell, Joseph	L.L. from Governor's		etching	40.
	Island		"	
Platt, Charles A.	Williamstown	"	"	25.
Tillot, Joseph	Summer Camp	lithograph	"	10.
Reynard, Grant	Metropolitan print Room	etching	"	20.
Riggs, Robert	The Neighborhood Church	lithograph	"	20.
Rivera, Diego	Self portrait	1930	"	30.
	Mad with Modigliani	"	"	15.
	Portrait	"	"	15.
	Portrait of artist	"	"	20.
	Boy with dog	1932	"	20.
	Girl	"	"	15.
	The Struggle of Labor	"	"	25.
	Scouts	"	"	20.
	Young Man School	"	"	15.
Saul	Who's Who	1930	etching	12.
Schmidt, Louis	Bridge	"	"	5.
Seaman, Mary L.	Portrait of man	lithograph	"	15.
	The Judge	"	"	12.
Seidenberg, Roderick	Leavenworth	etching	"	15.

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Prints by Americans (16)

Artist	Title	Medium	Remarks	Value 1
Shahn, Ben	Evana & our Lady of Sorrows 1931 Behold what is greater than ourselves! eternal silence reigns in their kingdoms ..I saw, (dully relieved upon the dark background of my dreams)... Rachel weeping for her chil- dren & refusing to be comforted She it was that stood in Beth- lehem on the night when Herod's sword swept its nurseries of innocents ..to plague his heart until he had unfolded the capacities of his spirit. Every slave that at noonday led up to the tropical sun with tired reproach Every woman sitting in darkness she is also the mother of Lun- acies & the suggestor of suicides He worshipped the worn, and prayed to the weary grave	Lithographs Portfolio of 10	1 of 10 copies of special ed. all signed	\$50. for entire set.
Sheeler, Charles	Industrial Series #1 Delmonico Building Yachts	1928 litho, each " " " " " "	signed " " "	25. 25. 120. 25.
Siquetron, D.A.	2. George Elliot 3. Girl & Mary 4. George W. Childs 5. Schuylkill River at Phila.	1889 1890 1892 1894	" " signed "	15. 15. 15. 15.
Sloan, John	1. Dodman Castle (after Turner) 2. Girl Seated 3. G.M. Waller 4. Charles Paul de Kock 5. Robert Henri 6. " " 7. Bill Bradley 8. Pluto 1st of 9. James L. Moore 10. Fifth vo. Critics 11. The Woman's Edge 12. Turning out The Light 13. The Man Looking 14. Man, Wife, & Child 15. The Show Case 16. The One Cent 17. Connoisseur of Prints	1889 1903 1904 1905 " " " " " " " " " " " " " " " "	etching etching etching etching " " " " " " " " " " " " " " "	10. 20. 10. 75. 12. 25. 15. 10. 25. 150. 24. 24. 20. 24. 20. 20. 24.

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Prints by Americans (17)

Artist	Title	Medium	Remarks	Value 1
Sloan, John (cont'd.)	22. The Little Bride	1906	etchings	28.
	23. Roofs, Summer Night	"		20.
	24. Mother	"		40.
	25. Memory	1905		50.
	26. Jewelry store Window	1906		24.
	27. Treasure Trove	1907		15.
	28. Copyist at the Metropolitan Museum.	1908		25.
	29. Christmas Dinners	1909		9.
	30. Expecting a Turkey from Uncle	1910		10.
	31. Night windows	"		24.
	32. Girl & Beggar	"		18.
	33. The Picture Buyer	1911		24.
	34. Anschutz on Anatomy	1912		40.
	35. The Serenade	"		30.
	36. Swinging in the Square	"		18.
	37. Hanging Clothes	"		9.
	38. Rag Pickers	1913		12.
	39. Combing her Hair	"		9.
	40. Prone Nude	"		18.
	41. Head with Book on	"		9.
	42. Girl in Linen	"		15.
	43. Girls Learning	1914		12.
	44. Woman & Child on Roof	"		18.
	45. Love on the Roof	"		20.
	46. Isadora Duncan	1915		30.
	47. Barber Shop	"		40.
	48. Greetings	"		15.
	49. Girls Riding	"		15.
	50. Return from Soil	"		18.
	51. Man & Machine	"		12.
	52. Silence (Isaac L. Rice)	"		50.
	53. Isaac L. Rice Mq.	"		50.
	54. McSorley's Back Room	1916		20.
	55. Half Love	"		12.
	56. Standing Nude	"		9.
	57. Growing up in Greenwich	'17		9.
	58. Sidewalk	1917		12.
	59. Mosaic	"		12.
	60. Hell Hole	"		20.
	61. Arch Constructors	"		18.
	62. Seeing New York	"		9.
	63. Nude Sketches	"		12.
	64. New Year's Eve & Adam	1918		10.
	65. Bandit's Cave	1920		40.
	66. Bonfire	"		15.
	67. Boys Sledding	"		20.
	68. Movie Troupe	"		20.
	69. Pipe Gun	1921		9.
	70. Little Woman	1920		9.
	71. Tealing the Wash	1921		10.
	72. Invitation	"		10.
	73. Patrol Party	"		9.
	74. Dragon on the Rio Grande	'22		10.
	75. Sisters at the Window	1923		12.

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Prints by Americans (18)

Artist	Title	Medium	Remarks	Value I
Sloan, John (cont'd.)	76. Herself in Chair	1923 etching		9.
	77. Rector's Daughter	"		10.
	78. 6th Ave., Greenwich Village	1923		15.
	79. Shine in the Square	"		18.
	80. Washington Arch	"		18.
	81. Bob G t ins	1924		10.
	82. Snowstorm in the Village	1923		20.
	83. atience	"		10.
	84. Sculpture in Washington Sq.	1925		24.
	85. Pusses in Washington Sq.	1925		24.
	86. A. Inters	1926		15.
	87. Nude with Mirror	"		12.
	88. The Florescope (RAY)	"		17.
	89. Subway Stairs	"		15.
ALL SIGNED *	90. Reading in the Subway	"		20.
	91. Salons of the East	"		20.
	92. Easter Eve., Wash. Sq.	"		20.
	93. Miss Anna Inters	"		12.
	94. Miss Inters in Rendez- vous	"		20.
	95. Kraushaar's	1927		15.
	95. "	"		15.
	96. Indian Detour	"		15.
	97. The Cigarette	"		24.
	98. Knees & Aborigines	"		15.
	99. Inters (Odalisque)	1928		10.
	100. 25th Anniversary	"		13.
	101. Nude Folding	"		15.
	102. 14th Street-The Sign	1928	signed	30.
	103. Frankie & Johnnie from IM	1928	"	18.
	104. Miss Anna Inters	1929	"	12.
	in Antique & la Francaise	"	"	24.
	105. On the Sign, Miss?	"	"	12.
	106. Anna Inters Travanna	1930	"	20.
	107. Nude on Stairs	"	"	15.
	110. Sales from by	"	"	12.
	114. The Green Hour-Anna Inters	1930	"	15.
	116. Half Nude on Elbow	"	"	15.
	118. Reaching Nude & Dress	"	"	15.
	119. Nude with Cigarette	"	"	15.
	111. Nude on Draped Chair	1931	"	15.
	117. Nude by Bookcase	"	"	24.
	118. Long Phone Nude	"	"	34.
	113. Robert Henri, Painter	"	"	20.
	120. Nude with Halo	"	"	12.
	124. Nude with Bowl of Fruit	"	"	15.
	123. Nude on the Floor	"	"	15.
	125. Nude with Furniture	"	"	15.
	121. Nude Resting on Elbow	"	"	15.

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Prints by Americans (19)

Artist	Title	Medium	Remarks	Value I
Sloan, John	120. Nude & Etching Press	1931 Etchings	Signed	15.
(cont'd.)	119. Nude in Shadow	"	"	15.
Soyer, Raphael	Susan	1928 Litho	"	12.
	Self Portrait	1931 "	"	20.
	Two Girls	1934 "	"	20.
Spencer, Niles	The White & Story	"	"	45.
Spruance, B.	Confusion of Spring	"	"	15.
Stavenitz, Alex R.	The Talmudist	Aqua-Resino etching	"	24.
Sternberg, Harry	Circus #3. the Kings	"	"	15.
	Subway Construction	"	"	15.
	Lucifer	"	"	15.
	Elevated Platform	"	"	20.
Storn, John	Head & Bust of Woman	145. Litho	"	15.
Walkowitz, A.	Bathers #1	Monotype	"	35.
	Monnikendam	"	"	40.
	The Bathers	145. Litho	"	10.
	Bathers	"	"	10.
	Bathers #2	"	"	40.
	Fishermen's Houses #2	145. Litho	"	3.
	102. Bathers	etching	"	3.
	103. Market Place	"	"	7.
	104. Marketing	"	"	3.
	105. Tree	"	"	6.
	107. Park	"	"	3.
	109. Women Gathering	"	"	2.
	112. The Park, II	"	"	6.
	113. etching	"	"	6.
	114. The Pool	"	"	7.
	115. Central Park	"	"	6.
	119. Market Women	"	"	8.
	120. Fall	"	"	3.
	123. Picnic	"	"	7.
	124. The Park on Sunday	"	"	7.
	125. Outdoor Meal	"	"	7.
	126. Adobe Houses	"	"	10.
	128. The Dock	"	"	3.
	130. Boat	"	"	3.
	136. Boats	"	"	3.
	137. Beside the Lake	"	"	3.
	138. Gloucester	"	"	3.
Weber, Max	#1	woodcut in color	all Weber	20.
	#3	"	woodcuts	18.
	#4	"	signed	18.
	#5	"	"	20.
	#6	"	"	20.
	#7	"	"	18.
	#8	"	"	20.
	#9	"	"	20.
	#10	"	"	25.
	#11	"	"	20.
	#12	"	"	20.
	#13	"	"	15.
	#14	"	"	15.
	#15 Abstract Head	"	"	15.
	#16	"	"	20.
	#17	"	"	18.
	#18	"	"	18.

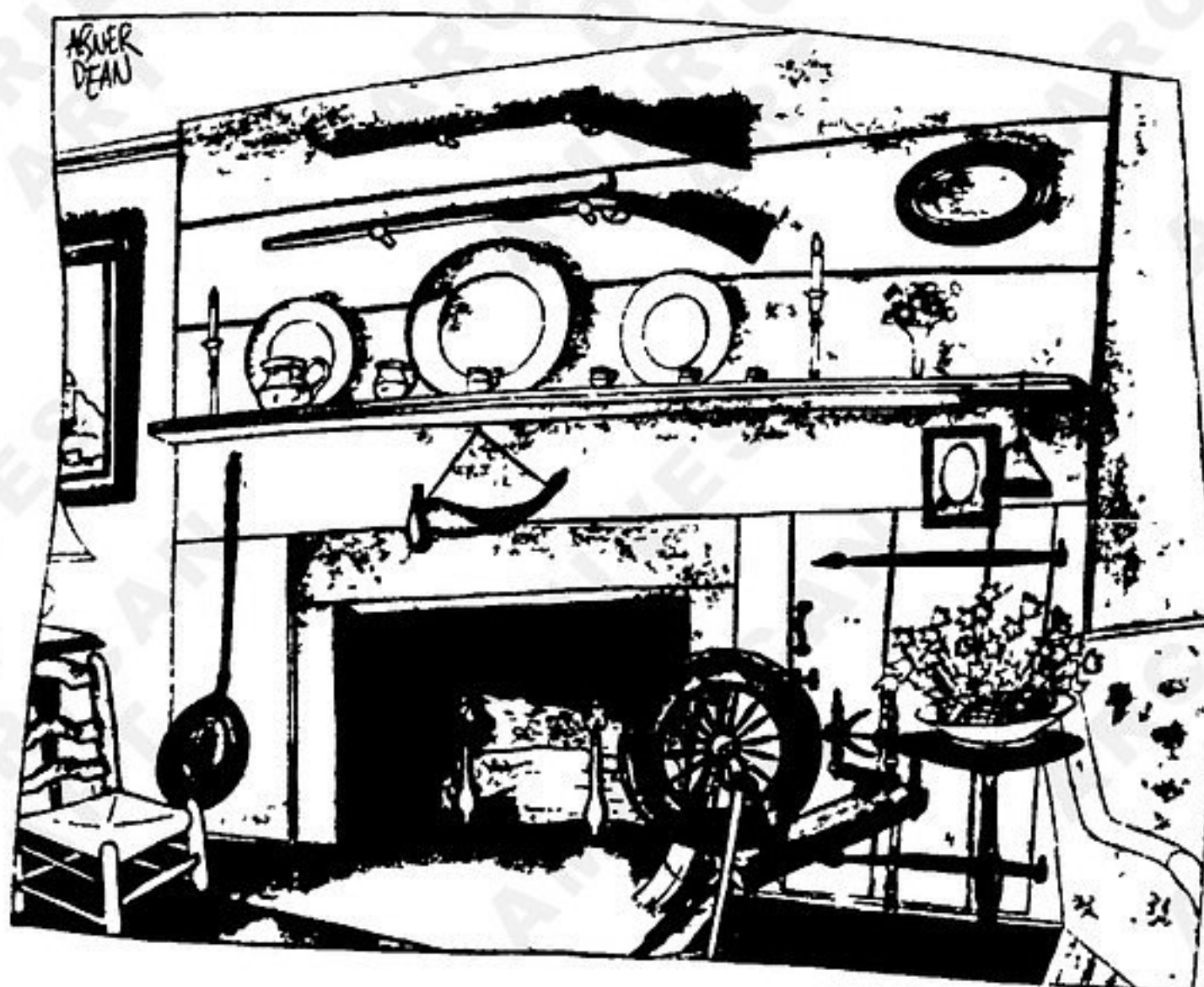
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Prints by Americans (20)

List	Title	Medium	Remarks	Value \$
Weber, Max (cont'd.)	#20			15.
	#21			15.
	#24			18.
	#25			18.
	#26			18.
	#27			18.
	#28			18.
	#29			15.
	#30			25.
	#32 same as above, different color			25.
	#41			20.
	#40.			25.
	Seated figure, nude			30.
	Primitive			30.
	Nude			25.
	Mirror -1	lithograph	All Weber	50.
	Ente		prints are	12.
	Arts		signed	12.
	Still life			35.
	Feather Cup			22.
	Sculptor's Model			12.
	New York			20.
	On the Sofa			25.
	Alone			10.
	Father & Child			2.
	Draped Head			15.
	On the Shore			15.
	In the Hills			25.
	Egyptian Bowl			25.
	Mr. Klyn bridge			15.
	Sails			20.
	Baroque and Orchestra			21.
	Solo			15.
	Leaning figure			14.
	Habbi			15.
	Wardham Hills			15.
	Arms			30.
	Head			10.
	Head			3.
	Sabbath			12.
	Stanton Bayvil			15.
	Verose			10.
	11. onna kneeling			11.
	12. Mother Love			20.
	Peace			18.
	10. the Model			15.
	figure			12.
	the Mirror 2			25.
	three figures			10.
	Large figure			30.
	two figures			20.
	the balcony			25.
	nude			15.
	Armen Jug			15.
	"			15.
	40. the Rose			15.
	49. the Cactus			20.
	47. Italian model			15.

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After to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**BEST WISHES FOR A MERRY CHRISTMAS
AND A HAPPY NEW YEAR
MARY AND NELSON ROCKEFELLER**

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Merry Christmas
Mary Nelson
Pineapple

MRS. SELDEN RODMAN
VALLEY ROAD
OAKLAND, N. J.

Dear Edith -

I'm still without
one of the Shaker photos for
my book. The "Brothers."
Is it on order, or are
you unable to get a print
of this one? Let me know,
because if it's impossible
to get, I'll substitute another.
Thanks.

Selden

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Mary G. Roebling
reciprocates your friendly greetings
and wishes you
a happy and prosperous New Year

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Mary Van Eerdt

*Time in her swift flight each
year touches each of us with her
magic wand—to remind us of the
eternal spirit of the brotherhood
of man. ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★*

*In this tradition I sincerely
wish you a joyous holiday sea-
son and a year of health and
happiness.*

May S. Roebling

President
Trenton Trust Company

Fig. 1 is an engraving of a transaction, showing the responsibility for obtaining within permission the right to sell and purchase involved. It is cannot be taken as a reasonable search whether an artist or a buyer, it can be removed that the information



MARY
ROEBLING'S



*Handwritten: N.Y. address
POL at Art address
Cust. list
Jerry add
view on rd*

Dear Miss Halpert:

Thank you so much for your letter and I am so sorry if I have inconvenienced you. I thought it was understood that one painting would be selected --and the other returned.

I am enclosing my check in amount of \$3,200. and please accept my sincere thanks -

Cordially,

Mary Roebling

P. S., ----My New York address is The Carlton House, 680 Madison Avenue, New York City --

Thank you very kindly for
your invitation, but my
husband and I will be
unable to attend.

Sincerely,
Alga Peckling

MRS. JAMES ROEMER
3230 ATLANTIC STREET, N. E.
WARREN, OHIO

Dear Mr. Murphy -

The picture arrived and
has already become a part
of us. I wish to thank you
and the lady who works with
you for your assistance
and for your patience. I
am looking forward to the
show in Cleveland but
doubt that I would make
an exchange.

Sincerely -

Helene J. Roemer

richard h. roffman

675 West End Avenue, New York 25, N. Y. • Tel. Riverside 9-3647

PUBLIC RELATIONS
PUBLICITY
PROMOTION
PERSONAL
REPRESENTATION

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NICE SPEAKING WITH YOU - WOULD LIKE TO BE ON MAILING LIST NOTICES
OF EVENTS OPENINGS ETC IF, WHEN POSSIBLE BEST WISHES DICK ROFFMAN

A handwritten signature in black ink, appearing to read 'Dick Roffman', with a large, stylized loop at the beginning and a long horizontal stroke extending to the right.

FROM THE PUBLIC RELATIONS OFFICES OF RICHARD H. ROFFMAN ASSOCIATES
675 WEST END AVE NYC FONE RI 9 3647 - FOR CONTEMPLATION UPON
RECEIPT OR WHEN SPACE AND TIME PERMIT THEREAFTER:

MEMO FROM THE DESK OF DICK ROFFMAN:

WE ARE IN THE GENERAL EDITORIAL RADIO AND TV AND RELATED FIELDS.
WE ARE CONNECTED WITH A NUMBER OF LOCAL, SOME REGIONAL AND OTHER
NATIONAL PROGRAMS FOR WHICH WE ATTEMPT TO SECURE SUITABLE GUESTS,
PERFORMERS, INTERVIEWEES, PARTICIPANTS, CONTESTANTS AND ALSO
SPECIALIZED FEATURE NEWS MATERIAL.

WE ALSO ARE CONNECTED EDITORIALY WITH SOME PERIODICALS OF A
PARTICULAR TYPE FOR WHICH WE TRY TO GET PARTICULAR EDITORIAL
STORIES, COLUMNISTS AND FEATURES - THESE INCLUDE SUCH AS THE
FOLLOWING: OUR PET WORLD MAGAZINE

WHATS COOKIN' IN NY MAGAZINE

AUTHENTICATED NEWS

J. KALIFF COLUMNS

TRAVEL IN FASHION MAGAZINE

INTERNATIONAL TRAVEL DIGEST MAGAZINE

DIXIE NEWS

INTERBORO NEWS

PENDULUM MAGAZINE

STUDIO NEWS, ETC.

WE WOULD THEREFORE WHEN POSSIBLE LIKE TO BE ON THE MAILING LIST
FOR NOTICES OF EVENTS, OPENINGS, SCREENINGS, PRODUCT LAUNCHINGS AND
THE LIKE. SINCERELY YOURS, DICK ROFFMAN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Memory Sketch of Edgartown by a former.
Student of mine at Smith - how blind!

Our best wishes for a Merry.
Xmas & very happy Good in 1960.

Mary Rogers.
Helen Rogers

Spending Xmas at the Vineyard hence
the vague address in.

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Charles Bolles Rogers

Ritz Tower—Parke Ave. at 57th St.

New York 22, N. Y.

Dear Mr. L. G. Fox

Never had that in Italian!

CBL

450

Respectfully yours so humbly, Edward M. Tuck
They did not just take my landscape as I had
hoped they might. Thanks very much & love
from Oak Down. They are still in London, but
I can not imagine that they will really like it. I
think Paris would have been a better place
Humbly
Charles M. Tuck

Charles Bolles Rogers Ritz Tower—Park Ave. at 57th Street New York 22, New York

My Dear Mr. Heford - You were kind in relation
to the Tivoli Reception on April 21. For awaiting
me on my return from Europe. Sorry to have
missed it and you were most kind to Mr. Sme.
I am dying to have a real gossip with you on
your Russian experiences. I did enjoy knowing

Charles Bolles Rogers Ritz Tower—Park Ave. at 57th Street New York 22, New York

My Dear Mrs. Halpert. The pictures are hung
and I wish you could just come to come up and see them
Thank you so much. If by any chance I should not
be in town when you want them both. (Eugene may be
in the office). Will you communicate with my
Auntie (address on the other side) and let her know that
you get them. Many thanks Charles Bolles Rogers

Miss: IDA GRO. DAHLERUP

205. WEST. 57th ST.

New York 19.

Telephone. C. R. LE. 6-1573 Private.

C. R. LE 7-5420 Home Phone.

CHARLES BOLLES ROGERS
RITZ TOWER - PARK AV. AT 57 ST.
NEW YORK 22, NEW YORK
PHONE: PLAZA 5-5000

My Dear Mrs Holpert

I was so sorry that you could not get up to see the Nelsons home.
It was a pity but more regretted it. I would have given the such pleasure to
have seen you again. I understood your letter about and I think your trip to
Russia will be fascinating. Come home & reply - and tell me all about it.
I too am going to Europe sailing the 20th of the month for a month &
more and a month & more. My return date is not fixed. You will
wait the future when you come home. And tell you please get in
touch with Mrs. Mrs. Mrs. TATLER.

205 West 57th St. Telephone CIRCLE 6-1573.

Circle 7. 5420.

Alie is my decorator and looks after me like a mother. He always has
access to my apartment and I am always at his disposal.
I will tell you about the Nelsons and my reaction to them. The early work
I think strong. Realistically Painted. And curiously my like is for a
slight drawing of Nature which I recently argued at auction. I do
not think that it gets my things home. I really hangs in a proper
Gallery. Unfortunately. I did not like the later picture at all as
I did not like it. I found my self confused and suddenly completed

in its drawing and distortion. I gave me no peace. And
I want to say that a picture must give me thoughts or stimulate
them. It does neither. Only bores me. I think the frame does not
help. But that is not important. When you come home. We can
discuss it further. You would want your head to be in the
position as the setting then they would be. and I shall try to compensate
you in some way for your thoughtfulness. As you probably know
Dick Davis has resigned his position with the Metropolitan
Administration passed by the directors also are not far
in mind. Dick did the right thing to step out I think but the Museum
will find him hard to replace. He and his wife leave here
Thursday to spend the night with me. and Cassa de Hader will be
here on Friday. Phil is going to look for a house in Connecticut.
Then Cassa. I believe and they are planning to meet at and
I suppose Dick will be looking for a job there. It would be
pleasant to have them close at hand. Have a glorious trip. Your
Picture will be safe and I'll send them your love.

Sincerely. Betty Landau

Charles Fells Rogers

Charles Bolles Rogers

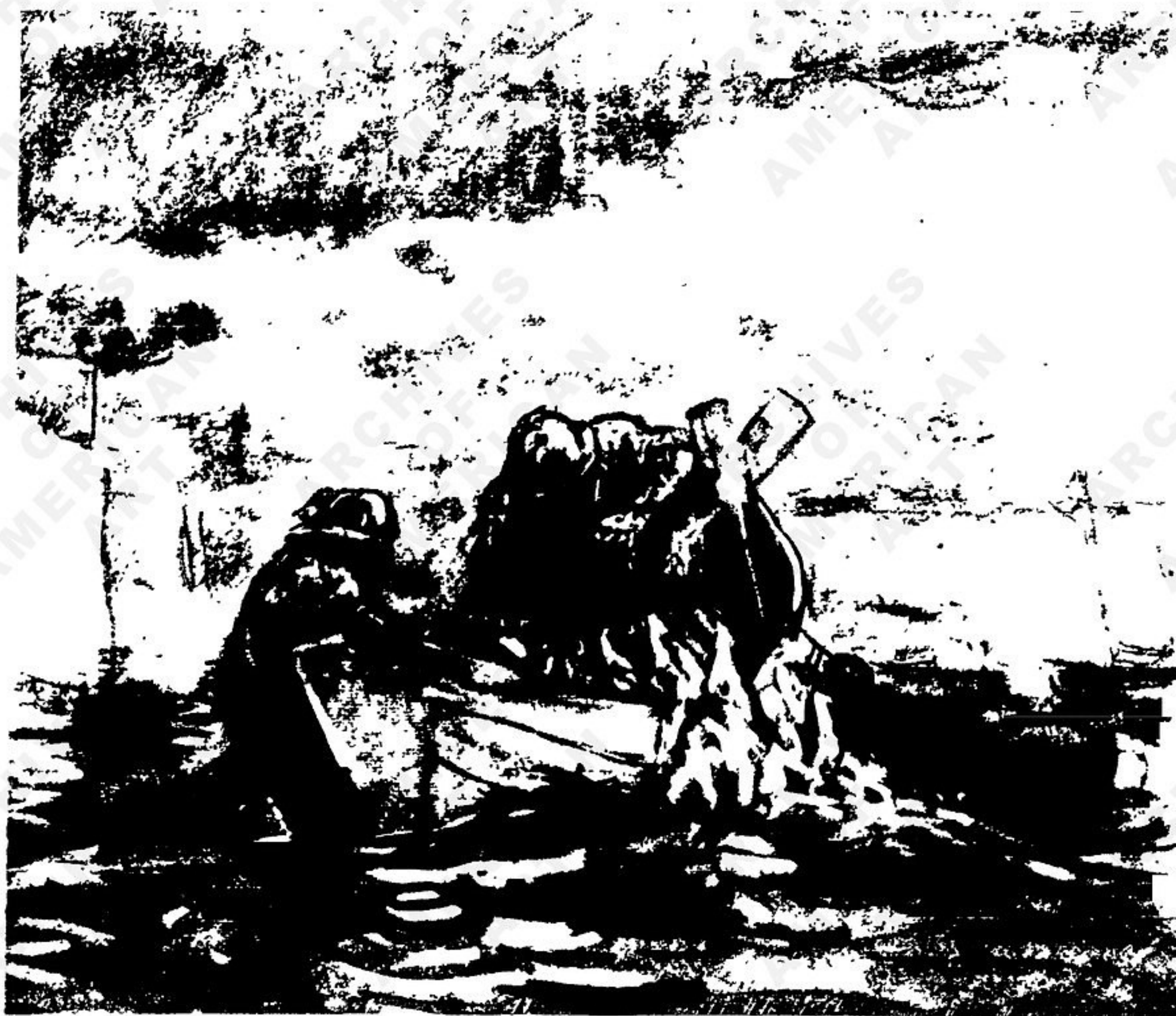
I too was sorry that you could not get up to see the Webers hung. It was a pity but more so that it would have given me such pleasure to have seen you again. I understand your situation and think your trip to Russia will be fascinating. Come home safely - and tell me all about it. I too am going to Europe sailing on the 25th of the month for a month of travel and a month of visits. My return date is not fixed. You will want the pictures when you come home. And will you please get in touch with

Miss Ida Dahlerup
205 West 57 Street
Telephone Circle 6 1573 or Circle 7 5420

She is my decorator and looks after me like a mother. She always has access to my apartment and can always act on my behalf. Now let me tell you about the pictures and my reaction to them. The early nude I think stunning. Beautifully painted and curiously very like in pose a slight drawing of Matisse which I recently acquired at auction. I do not think that it fits my things. However, it really belongs in a proper gallery. Unfortunately I did not like the later picture at all as I lived with it. It seemed very self conscious and needlessly complicated in its drawing and distortion. It gave me no peace. And I must confess that a picture must quiet my thoughts or stimulate them. It has neither - only bothers me. I think the frame does not help it. But that is not important. When you come home we can discuss it further. You were so dreadfully kind to let me see the paintings in the setting where they would be and I shall try to compensate you in some way for your thoughtfulness. As you probably know Dick Davis has resigned his position with the Mpls Institute of Arts. A question of administration raised by the directors who are not ~~in~~ mind. Dick did the right thing to step out I think but the Museum will find him hard to replace. He and his wife arrive here Thursday to spend two nights with me and Cesare de Hauke will be with us Friday. Phyllis is going to look for a house in Connecticut- New Canaan, *I believe* they are planning to move West and I suppose Dick will be looking for a job near here. It would be pleasant to have them close at hand. Have a glorious trip. Your pictures will be safe and delivered when you want them.

Bon voyage - Happy Landing

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Isaac's Greeting

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CHRISTIAN ROHLFING
MUSEUM ADMINISTRATOR

The Cooper Union Museum Cooper Square, New York 3

enable the obtaining within periodical
from both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.



Seasons Greeting

535 HOT SPRINGS ROAD
 SANTA BARBARA, CALIFORNIA

Dear Mrs Halpert -

Mr Tremaine and I have been studying the Crawford sketches for a few days now so I will try to write how we feel about them.

We still do not feel the great mystery of space Mr Crawford achieved in his "Over Sea Highway" and which we both want in this picture. I feel the masses in the foreground are dead and ponderous.

I think it might be interesting to make another layout tracing a vertical shape rather than horizontal. Although I know that the shapes and pattern of the wing and fuselage should be kept as much of a mechanized

Grey (in the yellow sketch)
seems less ponderous. I
like the way he has

handled the superstructure.

In speaking of turning
the picture vertically I

do not mean we want

vertical composition —

in both literal the composition
if "Over sea highway".

I would not blame Mr.

Crawford: I he suggested I

paint it my self after all

then suggestions — it is too

as we were not able to talk

with him directly and we

th appreciate his patience.

Mr Tremaine^{and} are to be

married in about three

pattern as possible, I still feel
the need of some slight
accentuation or a change
of line cadence. The pattern
seem a trifle dead and do not
move from right to left suf-
ficiently to sustain the scale,
and imply the distance of
the effect that we want.

Incorporating the wall at
the back of the room may
also have something to do
with limiting the sense of
space.

If you turn the picture
vertically with the fuselage
in the foreground the effect
is more in keeping with
what we had anticipated.

I prefer the blue ceiling
to the yellow but the lighter

us and will return directly to New York. We will call you on our arrival. Until then we are in constant touch with the Muller Co. if you wish to reach us.

With many thanks - believe me most sincerely yours

Julia von Romberg (formerly Gruebe)
(Mrs Maximilian von Romberg)

P.S. I will send the sketches to you to-morrow - under separate cover. T. & R.

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Form 3-C

ROME MANUFACTURING COMPANY
MR J M KENNEDY
ROME NEW YORK

NOVEMBER TWELFTH I WROTE REGARDING SHEELER COFFEE SERVICE SALT AND PEPPER
CELLARS ETC BUT HAVE NO REPLY STOP IMPORTANT WE HEAR IMMEDIATELY AS EXHIBITION
ARRANGEMENTS ALMOOT COMPLETED PLEASE WIRE IF AND WHEN ITEMS MENTIONED WILL
REACH US

THE DOWNTOWN GALLERY



A P P R A I S A L

Mr. Morton E. Rome
Buckmaster, White, Mindel
and Clarke
10 Light Street
Baltimore, Maryland 21202

Dear Mr. Rome:

In reply to your request for new valuations
on the two paintings, I am listing them below.

Based on the most recent sales, the increase
in value is tremendous, and I would consider
the valuation in what may appear exaggerated
figures:

Georgia O'Keeffe - Oil - WATERFALL II,
Size: 18" X 32" \$16,000.00

John Marin - Oil - RAMAPO RIVER, 70
Size: 15½" X 11½" \$10,000.00

Indeed, the rise has been fantastic during the
past few years, particularly so in view of the
fact that the press and the museums - generally -
are concentrating on the hippie art at the moment.
Although I should be pleased to see my inventory
jump so high, I regret the fact that younger col-
lectors and those whose budgets are low, but
whose enthusiasm for works of art is very sincere,
are now being outpriced completely.

I hope that you will come to see us in the
near future.

Sincerely,

EGH/smw

801 N. Main St.
Thomaston, Conn.

American Folk Art Gallery
32 E. 51st St.

New York City, N.Y.

Dear Sirs:

1935 3500.

When visiting your gallery
last week I was very impressed
by William Zorach's Cat cut
from a Maine boulder. Is this
piece for sale? If so, what is
the cost?

Thank you.

Sincerely,

Mrs. A.T. Romer

Please to publishing information regarding sales transactions, from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edith.

Will you let me have
Typed List of (Pascini's)
I need copies for Drs.
and Warehouse. Then we
are all set for summer
stop out to see us

W.S.

I can have them typed
if you are wishes
W.S.

Edith:

Sorry to miss you

but maybe on our way back

from Tobago we will see you —

Back March 15th — why do you

go to Hawaii when our island has

a better climate — we just built a

house there — come on down!

J.R. Ford

 from John Rood

Dear Edith: I'm going to be in town for College Art Association meeting as well as Equity business January 27 - 30th, and would like to see you on Thursday the 28th if possible.

This whole damned U.S.I.A. mess becomes worse instead of better! This last frantic Ford Times exhibition beats everything. How "safe" can they play it?



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To the Honorable Franklin Delano Roosevelt,
President of the United States.

On this your 62nd birthday, we greet you and wish you good health.

We celebrate your birthday anniversary in the fifth year of the great global war which will determine whether we live upon the earth as free men or in bondage.

In this supreme crisis, you gathered and directed the people's strength.

In our behalf you journeyed to Teheran. There with Prime Minister Churchill and Premier Stalin you affixed our name to a mighty document which closes with the historic message:

"Emerging from these friendly conferences we look with confidence to the day when all peoples of the world may live free lives untouched by tyranny and according to their own consciences. We came here with hope and determination. We leave here friends in fact, in spirit, and in purpose."

These words are the great hope which shines out upon the lifting darkness of our time. This is our testament to the living, our faith with the dead. This is our pledge to the generations still unborn.

The United Nations march toward victory and peace. Our victorious swords shall be beaten into ploughshares, and men of all races and colors and creeds live upon the earth equal and proud. There will be time for song and the rebuilding of the cities.

Out of the ashes, out of the hunger and desolation, the people of the earth go forward.

We salute you, our nation's leader. We pledge unbreakable national unity around you, our commander-in-chief. We are ready for sacrifice and battle. Under your leadership, the columns of our nation march, one hundred and thirty million strong, toward the new dawn, the morning of brotherhood.

.....
Signature

Mr. E. M. Root
Hamilton College
Clinton, New York

Dear Mr. Root:

Our letters evidently crossed.

May I have your permission to show Mr. Wheeler your letter? I am sure he will be very much interested in your statement regarding his work. So few "art lovers" actually analyze the works of the painters that the latter, as a class, feel little in common with those outside of their own. I personally feel that a closer contact between the artist and the spectator -- both creative, to quote Ivenski -- would further the development of our art. Perhaps if we were as fortunate as the French in having cafes, this would be feasible. In the meantime, it is a great pleasure to meet some one like yourself who takes that attitude.

I am sorry that my letter was not clear. I did not refer to the two paintings in the Museum, both of which were marked at \$2200, but meant the paintings we have at the gallery, which include water colors, crayon drawings and oils, all specially priced at the present time from \$300 to \$700. When you are in the city I shall be glad to show these to you, whether you are interested in making any purchases or not. It would be interesting to get your reaction to his early pictures as well.

Some day in the near future we shall publish a brochure with correct biographical data and shall make every effort to obtain the correct birth dates. Some of the artists keep such facts a mystery and since that is a delicate subject, even among men -- although such things are relegated to the women -- we never press the artist for the truth. We shall know in the near future.

I look forward to seeing you and hope to have the pleasure of spending an evening with you very shortly.

My very best regards. I send you the Seasons Greetings.

Sincerely yours

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B KLA012 B UDA414 UD25 NL PD UD NEW YORK NY 20 MRS EDITH HALPERT, DLR

DOWNTOWN GALLERY 32 E 51 ST RTE PF NYK

AMBASSADOR ADLAI STEVENSON AND MISS MARY MARTIN WILL BE THE HONORED GUESTS AT A BLACK TIE DINNER PARTY WHICH I AM GIVING AT MY HOME ON THURSDAY DECEMBER 7TH FOR THE JERUSALEM MUSEUM OF ART NOW UNDER CONSTRUCTION ON A HILL IN THE HOLY CITY. IT WILL BE A GLITTERING EVENING AND I HOPE YOU WILL BE PART OF IT. I LIVE AT 56 EAST 93RD STREET AND PLEASE RSVP MISS BAKER AT CI 55200

BILLY ROSE

1:30

ST 2-3507

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671 Loring Ave.
Los Angeles 24, Calif.



Tuesday,

Dear Mrs. Halpert.

I want to thank you again for the lovely posters. I am having them framed and they will decorate the den to great advantage.

We certainly enjoyed our evening with you and sincerely hope you will call us on your next trip to Los Angeles.

Thanks again,

Shirley [Kremer]

ROSEN

RECENT PAINTINGS

JUNE 15 THROUGH JULY 2

OPENING RECEPTION, WEDNESDAY, JUNE 15, 8 TO 10 P.M.

JAMES ROSEN, Assistant Professor of Art at the University of Hawaii, joined the faculty in 1965. He has taught at Santa Rosa Junior College in California and Wayne State University in Michigan.

Since 1959 there have been 3 one-man exhibitions and 20 major shows in which his work has been represented. He is represented in a number of permanent collections, among which are the Flint Museum, Grinnell College, and the University of Syracuse.

The paintings in this exhibition are works recently completed in Hawaii.

Dear Mrs. Walcott
Thank you so much
for your interest in the gallery
& your encouraging words. Hawaii
has no "tenth street" but it is
unique & I have hopes it's art
will be so soon.
Best wishes to you & thanks
for your kindness & generosity. We
look forward to seeing you.
Sincerely,
Jim Rosen

GIMA'S ART GALLERY

ALA MOANA CENTER • TELEPHONE 997-526

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TO **BGH**

DATE **7/10** TIME

*** While You Were Out ***

☐ MR.
☐ MRS. **Elaine Weitzen (Rosenfeld)**
☐ MISS

OF

PHONE NO

TELEPHONED <input checked="" type="checkbox"/>	PLEASE CALL THEM <input checked="" type="checkbox"/>
CALLED TO SEE YOU <input checked="" type="checkbox"/>	WILL CALL AGAIN <input checked="" type="checkbox"/>
WANTS TO SEE YOU <input checked="" type="checkbox"/>	IMPORTANT <input checked="" type="checkbox"/>

MESSAGE On July 27, date to go to the Shalom
 is at 3 p.m. rather than 11 a.m. She'll
 call you ahead

Spending 13,000 Tix
? Review 51000 990x192
d? Timmy 63000x210
15000 *(2)*

Annette Rosenshine
2726 Dwight Way
Berkeley 4, California

Dear Mrs Halpert -

Thank you for the
suggestion of communicating
with the Wayne Gallery.

My position is a curious one,
it's like pulling oneself up by
one's own bootstraps.

I do appreciate your interest.
Warm regards.

Very Sincerely
Annette Rosenshine

October twenty-fifth.

A. ROSENSHINE
2401 JACKSON STREET
SAN FRANCISCO
CALIFORNIA

Dear Mrs Halpert -

The bronzes
and stand arrived.

Thank you very much.

I do hope things will
pick up both East and
West, this winter.

Kind regards

Sincerely

Annita Rosenshine

Oct. 10th

Sky-High IN THE WHITE MOUNTAINS.



Lake TARRINGTON Club

PIKE, NEW HAMPSHIRE

Home of the White Mountains
Festival of the 7 Arts
Cracker Barrel, Americana

TUESDAY NITE

Hello Edith!

meant to write sooner but the miserable weather here has kept me so busy that by the time evening comes round I was too pooped to think leave alone put words into sentences. Apparently the entire Eastern seaboard is having a dose of "soupy" weather. In the case of a resort, geared to outdoor living, a rainy spell confines close to six hundred healthy, rip-roarin' characters to a lounge able to hold the bodies but not suited to much moving about. And so the musical units get going with the twist raging. Providing other forms of entertainment requires much on-the-spot planning. 'Tain't easy! Just about this time of the season I get sick of looking at the mob. In favorable weather I get a chance to get out on the golf course and release inner thoughts with a healthy cuss word or two at every bad shot I make. But I haven't had the opportunity to indulge in that!

The main point of my letter was not to gripe but ~~to~~ to let you know that I was so relieved after I had spoken to you. Don't know why, (yes I do) but was greatly concerned about you especially so after I had tried on several different occasions to reach you but failed. Apparently I called at the wrong time ... days in which you were away from home.

It was good to speak with you and a relief to know that at last you are on the road to proper care even tho' it is being done in a round about way..... with much waste of time and energy for you.

News of a possible assistant makes for hopeful thinking. Keep fingers crossed. You surely have had it all negative. Time for a thing or two to be positive and in your favor. Here's luck! Sweep the house clean and have a wonderful 1962-1963. Will be on tap to help if an emergency arises.

Many thanks for the checks. Very kind and gracious.... that's you!

Speak to Mother regularly and all appears to be quiet.. no complaints. The family visits and I hear from Belle and Irving that she is quite happy. What the Fall will bring remains to be seen and heard.

Your rented typewriter gets the best of you but this brand new electric Royal is taking a beating from me at 1.30 A.M.

N. Y. City: AX 1-1880

Pike (N. H.): 989-4011

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Please follow up on your physical care at the Rehab. Center and do let me know what goes. (Iowa says "How about it?") Tarleton in New Hampshire says "What goes?" I say TAKECAREplease.

With love

will

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Sign of the Jolly Tarleton Club Inn
— (another in 1774 as a house of
comfort for passengers staying along
the New Hampshire Pike)



Tuesday Midnight

Hello Edith:

Arrived on Saturday at the tail end of the Realtors' Convention only to meet the New Hampshire Jewelers' Convention and haven't caught my breath yet. What with planning, programming, taking care of the old gals while the men are at meetings and hostessing cocktail parties at which the New Hampshire Governor and all the big-brass attended, I've been a busy gal. But don't get me wrong -- I'm not complaining. It's all very gay!

Fortunately I have a fine staff of young men covering the various athletic areas and two top-notch hosts who are not only handsome, but strange as it may seem, quite efficient and knock their respective brains out to please me. Let's hope that this continues beyond the few days I've been here. Actually it seems as though I've been here weeks.

Conventions are practically over and from here on our Social Season starts with an anticipated house of over 450 as of tomorrow and from there on thru the middle of August. To the tune of 160 to 180 per week per person there isn't a reservation to be had.

When I got here I saw an art show hanging -- hung abominably by the standards to which I have been exposed at the Downtown Gallery. At any rate the show has been sent by the Jane Wardell Gallery of Great Neck -- all paintings for sale. We take no commission and insure only while they hang here. She takes care of all other insurance. She sent such names as Cirkovsky, Kleinholz, Wilson, Shoulberg, Hondius and a Marc Chagall artist colored ~~free~~ lithograph proof not numbered. (250).

Enough of me --- what's with Russia. Is you or is you not going? Haven't seen a newspaper nor heard radio so not up to date on events. Please let me hear from you and give me the gossip of the hearing.

Newtown must feel like Heaven --- rest (I hope) as well as a chance to clear the brain of all the pressures if that's at all possible.

The Editors of
Bennett Cerf's
Random House
Dictionary must
have had Tarleton
in mind when they
reached the L's
with LEISURELY

LEISURELY;

vt,adj,n ; fm Gk Sure

- 1—to amble, shamble
not care
- 2—with great glee
not doing things
one doesn't like
doing
- 3—completely relaxed
paying time no
never mind

Else where else
might one ignore
time completely
with such pleasure

Like **TARLETON** Club

PIKE, NEW HAMPSHIRE Pike 9-2011 N. Y. City: FL 7-7632

Tell me too about Michael and his welfare. So sorry I didn't have a chance to visit with you but then you too were so pressed that you didn't have a free moment.

Write soon or at least before you leave.

My love

A handwritten signature in cursive script, appearing to read "Anne", followed by a long, sweeping horizontal line that extends across the page.



READING DYNAMICS OF FLORIDA, INC.

Suite 612 • Dupont Plaza Center • Miami, Florida 33131 • Phone: (305) 377-0963

Thursday Note

Edith dear,

Your letter dated Sept 27th arrived this morning and I sighed a sigh of relief. The lack of "opening notices" troubled me no end and now that I know the "whys" I am relieved. Your letter paints a very concrete picture of your summer — to say much to be desired would be an understatement. Several years ago you spoke of retirement — partial if not total — but as you would say, "Let's not go into that."

Our expansion has been phenomenal. It took work — teacher training — planning and all the facets for a successful school. With classroom Fort Lauderdale, I go up there for a few days each week. One day I took a long hoped for "safari" to the

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Norton Gallery - Summer 1966

- ✓ Dove - Power Plant III '38. E.
- ✓ Dove Willow Trees -
- ✓ Daves Design for N.Y. Mural - '32. E.
- ✓ Shaker - I Never Dared to Dream - 1960. G.
- ✓ Shaker - Shadow Substance 1950
- ✓ Weber - Alone (no date)
- ✓ Kunikida - Rafting on the Shore -
- ✓ O'Keeffe - Ranchos Church #1
- Demuth. Eggplant, Carrots & Tomatoes
- Hartbe, - Flounders & Blue Fish.
- Marin - ✓ Looking Up - 5" Circle '32
- ✓ Franconia Notch -
- ✓ Cape Apples, Me.
- ✓* Rain & Mist w/ Boats '35

* Not sure - Can't read my scrawled notes
I made at gallery, whether it's a title all its
own or whether it refers to Franconia Notch. /
Sorry.

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returned after a reasonable search whether an article or
book is being. It can be assumed that the information
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Sunday Note

Dear dear,

I just returned from an all day trip thru the snow-capped mountains up 12,000 feet - magnificent, exciting sight and thru abandoned and restored mining towns stopping for a drink or two at such towns as "Smelter Gulch" "Fairplay" and towns with signs "Miner's Greet Shack" - "Eat all you can for 00 Dollars". The sun was warm, the temperature 72 and the air delightful. I'll sleep well - that's for sure!

But before "I lay me down to sleep" I want to give this note to say that I was most pleased to hear from you and tho' you refrained from saying too much, I did peep between the lines and what came thru to me was the same stress, strain and harassment that has stalked you

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for many months and months.

The one bright spot I see now is the arrival of Donald Hoopes (this via a letter from Nichols). If that doesn't work out then who knows what. The next good thought is your plan to go to Honolulu. Pray that nothing interferes with this. With the aid of sunshine and some rest you will be fortified and have renewed energy to battle on.

As you know I've been kept very busy teaching and now starting a training class for teachers. I expect to be there with this training by the end of January and then expect to return to N.Y. If I don't take a definite stand on this, I will become more and more involved in this business which I've made a terrific success for this man who is a business man and not an educator. He wants me to stay on and give me a piece of the business.

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This is the last thing that I want. It is not my intention to go into any business. And unless I make it clear that this is so, he will become more and more dependent upon me. In fact many adult students sign up for the course with such statements as "I'll take it now while Mrs Adele is still in Denver!" His real problem is that when I leave there will not be a competent person to supervise the new teachers. He's in distress!

My rationalization on this is: —
While my 65 year old (Nov 1965) chassis is still punning and with a little zip it can still hit the road, I'll keep moving. All I want is to work as I need to; face myself to put me and just freelance. This has been a long time in coming — and I want to take advantage of this personal thinking.
In the meantime, classes will not

Page 1 Page 1 on an ongoing sales transaction, the company responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or musician is living, it can be assumed that the information may be published 60 years after the date of sale.

met during Xmas holidays. No presents,
taking a trip to N.Y. so I plan to holiday
out here in the west.

My first thought was a ski-lodge. But I don't ski, I could enjoy the country. Then I thought of Ineson as a better choice. I recall that you were in Ineson and enjoyed it immensely.

Can you tell me where you stopped and what you think of this?

Even if you don't write a "Megillah",
dash off a quickie so that I know all
is as well as possible.

My love.

Adel.



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Quincy at the Office.

Edith dear,

I'm sure the 1966 art season, openings, gallery etc. are keeping you as busy as anyone can be. I think of you ever so often, hoping that you are well and wondering when you will decide to taper off.

In the last few weeks, I pored the art section of the Sunday New York Times looking for an announcement of the Downtown Gallery opening show but saw none. Is it too early or have any of your plans changed?

11
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Before publishing I have an regarding sales transactions. I am responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

As for me, I'm just about through with all my responsibilities here having trained a coordinator, a staff of teachers and opened classes in Fort Lauderdale.

The Pres. of our corporation phoned me from Washington with a request that I go to Manila - 3 months - to open classes for ESSO personnel. I said "No." In my opinion this is no time for Manila. I haven't persuaded him. He will be here the last week in Sept. and more definite plans will be made preferably for a spot in the States.

I'm quite well. It's all been work, fun and a great experience as well as a good financial set-up.

Write if only to say "Hello." Love
Adele

Wed. Night

Hello Edith.

Have just returned from a four day conference in Chicago and more convinced than ever that unless travelling is an urgency one would do best to remain in one's backyard. But we made it!!

By the same taken Neil, Miriam and the children are in Europe due to return today. Then Iva's flight is not "flighting" out of Zurich and so on they went to Venice. Neil will endeavor to obtain a flight during the week-end and the family will return as soon thereafter as possible.

Venice is relatively "quiet" aside from pending demonstrations and radio appearances. Summer colds are not uncommon here and I have been under the influence of one - miserable. In desperation I had to resort to an M.D.

and photo to keep me going. Vitamin
which I have NEVER taken are also
part of my care - FATIGUE - but really
not too much so.

Summer is drawing to a close
and soon, if not already, you'll be
back to the routine and pressures. I
keep wondering how you survived without
help? But in some incredible fashion
you always manage.

Sincerely, Hope you are well.

Love
Garry

Tuesday Evening.

Edith dear,

Your pillow worries me. I've written
twice but am sure that D.G. is the cause
and not health - I hope, hope.

My big push is over for a few days and
as of tonight I'm on a short holiday - in fact
waiting now to be packed for and on to a party.

Am definitely, taking advantage of the
few days and as of Wed 9th, will be flying
off to Oahu Kew - to spend four days at
the Jamaica Beach, Bay Hotel & Club. In

play boy (one with heart and reason) I'll
not find but a change of pace, new scenery,
and sunshine I do expect. It's nearly been
three months of continuous work - every night
except Sat. & Sun. But - I enjoyed every bit

Jim.

In all probabilities I'll be in N.Y. the evening of April 23 (Sat.) to attend a conference Sun & Mon. - all built around me as to how to start newspapers and train teachers. The - the company & part! It will be a devil of a push piece I fear until 11 P.M. Sat. & must be back Monday at 5 - to be ready for a 6 P.M. class.

But should I come, will let you know.

In meantime - do take care & write. Read N.Y. Times a few weeks ago and was virtually thrown out of the chair when I saw Jerry Sentenza advertising producers. Whatever happened? Keep me posted.

Love
Arl



Parade, Tute

Earth dies,

I shall not burden
you with a living thing
till this time has
want to feel you how
happy have this you
took time out to
take care of yourself.
It took courage and

by glory you have it. From Tracy I gather that you are your shipper self and from Dorothy I learned that you have regained the auditory faculty and the damaged area has been repaired.

Wonderful... Don't overdo your activities!!!

The news about Harry is not too bright but we hope that at this point he is getting better and will soon be well.

"Down South" The wind is bluster, the temperatures at night down to 50° tho' about 70° during the day. Weather conditions

are changeable but with all
 that much more comfortable
 here than in the horrible mess
 in N.Y. What a sad state of
 affairs for the largest city in the
 world

Haven't as yet started
 teaching and to the old families
 act, working with architects,
 lighting engineers, decorators, etc.
 this might make some families
 too happy ever and my love
 always



READING DYNAMICS OF FLORIDA, INC.

Suite 612 • Dupont Plaza Center • Miami, Florida 33131 • Phone: (305) 377-0963

Tuesday, 9⁰⁰ P.M.
At the Institute.

Edith dear,

I fully realize that this time of the year is a hectic one — not an unusual state in your life — but am thinking in terms of closing the gallery and transplanting yourself to your "Garden of Newtown" where you can have peace of mind and restore your body. I honestly hope that this is what is happening. If your maid has kept her commitment to go to the country with you, then that should add to comfort. How about it?

Down here the past three weeks have been wet — rain, rain with intermittent sun. The first full sunny weather popped out during the weekend. I had a delightful holiday at a private beach at the home of one of my

students. It was just. Temp. 75°-88° - Lat N.Y's 103.

Much of the pressure is off me now - a more relaxed state since I do not have to be any where at a specific time. With much driving and pushing my teachers (no soft-soap) I've developed five fine instructors and I feel confident they will perform well. Supervision and administration now occupy my time.

I am due for about a ten-day respite but can make no plans until Gerry gets here. He is due in N.Y. on the 10th for a brief stay, then a business circle trip - Detroit, San Francisco, Denver and to Miami to see the children. I expect to take my holiday when he gets here.

Aside from that I am much in demand for many spots in the country and overseas of the U.S.A. According to the Pres. & other U.S. P. I'm the only one currently qualified to perform the and execute the need of the growth of the company. Iute a comfortable feeling. But I'm not committing myself to any project until after Gerry leaves.

That's about it. Be a pal and if you can spare a bit of time, do write - Ever so anxious!
Love Me!



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January 9th / 68

Edith dear,

Unless I get this written now, while drinking "hot" coffee, I'll have a struggle later on. My hours at the office are so crowded - papers - programs - schedules - and what not that I don't even take time for lunch. Crazy but enjoyable.

No better news could have come forth than that which announced that you have acquired a maid for Newtown. Hoping that she will prove effective, it will be the greatest for you and give you peace of mind and body while you enjoy wedding, digging and your health-building days in Newtown.

Delighted too, that you ate and drank in the happy situation of the wedding of a great-niece and the joy of a niece. So happy a family

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must stay close. Whom else do you have? Nil!!

In summary, income all is pulling along. The publicity I sent you is only one of about a dozen interviews I've been subjected to in my work. Newspapers and professional magazines have run articles and the best photo on the beach was involved. Apparently one is not considered "camp" if one has not studied with Adels. I've put an incalculable number of hours into this project plus much sweat but no tears.

From here on I'll relax since I now have five part-time teachers and one full time teacher. This will take care of our hectic summer program of 400 students. I shall do no teaching - only supervising. A load as it is, but less taxing than teaching.

My plans at this moment are contingent upon the decision of the President of the Corporation who has not yet determined



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whether the new Institute will be opened here in the States or in London as a result of my survey last summer. He has been in London since my report and is due to go again later this month.

Whatever his decision^{it} will be my next assignment provided I agree to go. But in any event I shall not stray from N.Y. or Miami during July because I expect Terry here on his vacation - with the family of course - wife and six month baby girl - a veritable doll. At the moment, their tentative plans are for N.Y. the second week in July and Miami to see his children during the latter part of July.

So you see my plans are filled with "IFS" so much so that Neil and his family are

planning Europe latter part of July and
early August. They have made full
reservations for me but again - "IF".

I must play it by ear now and
since I am extremely comfortable
here - work-wise and living-wise, I'm
not pushing for any changes yet.

Am hoping tho' that I shall have
the opportunity of spending at least a
week-end with you in Newton. I miss
you as much as you miss me. We have
grown very close to each other - and
seven months (Dec - Feb) have been a
long time.

Keep well! Try to relax and
let's look forward to a holiday real soon.

All my love
A



Evelyn Wood

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Lucy day
at the Institute

Everett dear,

Just concerned about your silence. Wrote to you some weeks ago (or it seems like weeks ago). I tell myself that all is well but that delay in reply might be due to your commuting between Newtown and the city as well as ^{delay due} to the air strike.

Am patiently awaiting Jerry's visit to Miami. He is in the states currently.

His trip from England was a really "screwed" up one. When they arrived at the airport in Manchester there was no place available tho they had a BOAC reservation. The strike here was already on

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and planes were not on schedule. The family sat in the airport six hours awaiting the arrival of a BOAC from the U.S.A. Is that or isn't it torture especially with a seven month old baby?

After spending several days with Neil, they left for St. Louis to see her mother. Via a Mohawk flight (four stops - 600 miles) the trip took twelve hours. From St. Louis to Denver - no flight - they are travelling by train and I believe he will rent a car to get here. I feel ever so sorry for this discomfort caused them - and of course to the nation at large. So here I am expecting them on the 30th of July. At the same time Neil and his family are leaving for Europe next week and I am urging everyone I know hoping to get a flight to N.Y. if only for a few days. Will feel. All here quite smooth - much less pressure and feeling quite O.K. Jim & I will call you. Do write. My love
me.



Evelyn Wood

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Friday Pm.

Dear dear,

I felt absolutely crushed that my schedule was such that I couldn't find an hour for a visit. My Monday session started at 9 A.M., I left the meeting at 12⁴⁵ to make a 2 P.M. flight in order to get back to teach a class at 6. No one knows better than you do what a quick trip means and the demands made upon me. I'm sure you'll forgive.

At any rate it was good just to talk with you. This I got the feeling and so perfectly, that you are exhausted and nothing short of a vacation or some

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drastic change in your modes
operandi will give you any relief
What a world we live in - a world
where competency has gone down the
drain.

My wishes for you are the best
and for the best. I might be in N.Y.
again soon and if so - a visit
will be a MUST.

My love
Adm



Lucy 3 P.M.
80° - On the Roof.

Evelyn Wood

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Edith dear,

Our letters must have crossed for at one point I didn't know who was waiting for whom to write. Sorry I caused you concern then again I'm really not sorry because the grandest part of our relationship is our sincere concern about each other. This is a rare concept! "We enjoy it and all the trials and tribulations that go with such attitude."

Mama keeps me extremely busy - not more so than I anticipated but nevertheless Busy! Live for them this before in Denver but not one one such peace as then initial stages. My first period ends Mar 28, then a week of demonstrations (13) plus a speaking engagement at clubs and business men's luncheons; then the new organizational phase. There will be a short respite - about 5 days - Easter - and I'm making every effort to get away preferably to Montego Bay.

Strangely enough reservations are not available not only to the Bay but to any other island hotels of any decent status. One of my students, pres. of a large bank is making a desperate effort thru his contacts as is our P. H. man. They all are concerned about the fact

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that I am doing a paper, paper book making
job and should relax. How right they are!

Were I to conform rigidly to my contract that
calls for teaching and teacher training - I would
not be interviewing myself - organizing - speaking et al.
But - This is an impossibility. The contract terminology
doesn't mean a thing. I was in actuality sent down here
to do all the things I'm doing. People, people, all the
day and evening. True with it goes adulation
some fun, publicity and many credits. How well you
know that we of the older generation cannot do a job
half-way. If it must be done, it must be done
correctly. That of course is YOU!!!!

At no time do you mention Tracy or whoever
is your assistant, if there is one such. Do tell!!

One of my students has some connection with The
Theatre Museum of Modern Art. He drove me out one
evening after class (personal tour). What a strange
and horrendous place! It is an old collage of which
the upper floors are devoted to - misc. - misc.
collection belonging to Mr. Davis, sponsor, owner etc. while
the lower floors have an exhibition of a Contemporary
collage - pop - abstract and what not. It is such a
cluttered, untidy museum, charging 1st admission,
that one can't help but to be thrown away from
cartons & crates standing around.

In an obscure corner on one of the upper floors,
hung something that attracted my eye. It was a print -
color - Ben photo - no date - only on back (my pal
took it off the wall) a printed label "Printed in Switzerland"



Evelyn Wood

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The subject was a seated male figure in the lower left hand corner looking down & reading a message (hand written by I Ching) "In the forest Union etc". It was so inscribed that the figure could read it rather than the viewer. The background was, I believe, some building forms. My pal removed it again & we looked for date or number but none.

The enclosed clipping is of little importance. I'm sure but thought you'd like to see it.

This I'm in the pool now where it is heezy. I've actually come up from the pool where it was at home. Our weather has not been of the best according to the natives but no bother to me. Busy as I am.

This is the first day in a week that I took time to sit and just sit. In my teaching I'm on my feet for 3 consecutive hours each class. It's not easy!!

In a short while, I'll go back to the apt. shower, have a snack and just relax for a crazy week-end. That will entail 8 classes; 3 speaking appointments; 4 counselling sessions; plus a welcome change from midweek work - ?? when our Institute

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meaning the director and I, will entertain the officers of the Corp. — from midnight on at a few clubs. Otherwise it's only been work - little play! That just about takes care of all my coveting. Written to order as you requested.

Do tell me about you and how your successful purger, has improved your power to work 20 hours each day. What are you doing about meals? Should be first rate at home without your mad man.

I wish you were coming in and how is Harry?

All news welcome

Loren
Adde



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Norton Gallery in Palm Beach. It was an exciting experience.

When I walked thru the door there was Zorach's marble "Youth" as impressive as ever and "Child and Cat". As I looked into one of the rooms, I was magically transplanted to the D. G. (Old home week!) Of eighteen works of art hanging on the walls the majority were from the D. G. - either current (those still with you) or had been. I've noted them on a separate sheet just in case you would want the information for your records.

The Pres. of the company is arriving tomorrow at which time I shall have some idea of what his plans are for me - or whether away! He has about six things going but apparently ~~is~~ the one and only equipped to open the new markets - always challenging and exciting.

Will keep you posted! Whatever or wherever shall come back to N.Y. before making any more.

Truly do miss you too!! Love

Not to put any more on regarding when transactions, transactions are responsible for obtaining within permission from both sides and purchaser involved. It cannot be substituted after a reasonable search whether an artist or publisher is living. It can be assumed that the information may be published 60 years after the date of sale.

What I did learn from this gentleman was that Bill was not feeling well at all. Apparently Margaret was travelling with him. Bill told 'Dom' Reaney (the gentleman to whom I have reference) that he was not well and did not want to make the trip to Colorado. It was much too much for him and too starting. It was rough. Colorado Springs is sixty miles south of Denver and Pueblo about twenty miles south of the Springs. When Dom R. spoke to Bill again before he took off on way to N.Y. apparently he was feeling a bit better. Bill expressed deep regrets that we missed each other and evidently spoke of me in favorable, glowing terms. Just 'dying' of curiosity as to what all this deal was in relation to you.

In me, tho' I am under great pressure to supply adequate teachers, the entire experience has been great fun. We are going all out on a big radio & TV campaign and I'll be pretty involved. My plans to return to N.Y. early in Feb. are definite. I doubt if I'll be payed otherwise in spite of my director's apprehensions about what will be after I leave.
Have a wonderful holiday and write me a 'postal' card - with a pretty picture
Love Adele.

Sunday

Hiels!

Hate to do this to you but
the gentleman whom I know in
Colorado Springs has just sent me
additional clippings from several
papers - re - Zerk's December
endeavour. I imagine you'd like
to paste, file or burn them for
records.

I have been on a "crazy" run
all this week. I've been interviewing
2 B.B. appearances and the "to be"
I have a night photo with 2 boys
and the program director of ABC-TV.
It's been fun but at this point
I can proudly see that one can get
bored. I so well recall your

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statements, "People think I'm
having a great time when I do all
this but I'm really BORED!"

I'm not loved that much yet but
that it's easy enough to get that
way.

The weather is delightful - 60° -
during day and a crisp about 35°
at night. Haven't had too much
free time because of the many party
'G.M. trips out to town for demonstration
and putting up classes, but whenever
I do find a breather, I've been introducing
with a very pleasant person to whom I've
been introduced.

Just the best - it's all good.

We'll spend time together I hope.

Love

u



TELEPHONE - TELEGRAMS GALWAY 4041

Great Southern Hotel

GALWAY

IRELAND

Friday.

Dear Aunt

I've thought a great deal about you especially so since your appointment with the M.D. on the 23rd. My hopes are that the news was good and some relief can be afforded you.

I certainly enjoyed the time we spent together in London and many thanks for your courtesies. Did you attend to all the matters that you hoped to get done?

We are leaving here Sunday morning and flying back to

to tonight. It has been a
great source of joy to me to
see how happy Gery and Lani
are and their future plans
that seem to be so constructive.

I shall again be in London
on the 17th, 18th, 19th and this will
be my last venture in that
city. Of Neil & Meriam fly
across as planned. I shall
wait for them otherwise
plan to fly home early in Aug.
Actually am anxious to get back.
Have been loafing fully ten
weeks — "Nuff!"

Looking forward to seeing
you soon. Truly,

Adela.



St George's Hotel

Langham Place London W1N 8HX

Telephone 01-580 0111

Tuesday — 1 A.M.

Edith dear:

Not a single word from you since I left New York 26 days ago. I realize you are swamped to say the least and I assume that you might have gone to Israel but if you did not go then I hope it was only because you chose not to go rather than because you were not well.

Working on all these assumptions does not relieve me of my concern about you. I left when you were undergoing tests and examinations but have no clue to what the findings were. I know that from this distance I can be of no help to you but as your friend I am anxious to hear from you as soon as you can find a moment in all your crowded hours. PLEASE.

All well here from all angles of work and some play. Have had the opportunity to see the marvelous exhibit of Moore's work at the Tate and then the Matisse show at the newest and quite avant guard gallery known as the Heyward Gallery which is situated in the area of the Royal Festival Hall. Theater here has been quite good as has been the ballet and now the opera.

Though my days are extremely busy with my training program, I do have evenings and week-ends. After weeks of rain the sun has come through and the general atmosphere is therefore more pleasant. Constant rain is most depressing.

Marches and protests against the Russians are ever in view with demonstrations in front of the Warsaw Pact consulates a daily scene. But all are orderly and well contained. Let me not go into the political situation for that is too depressing and too shattering.

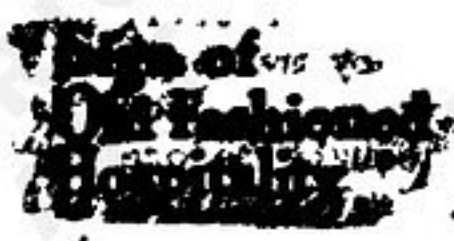
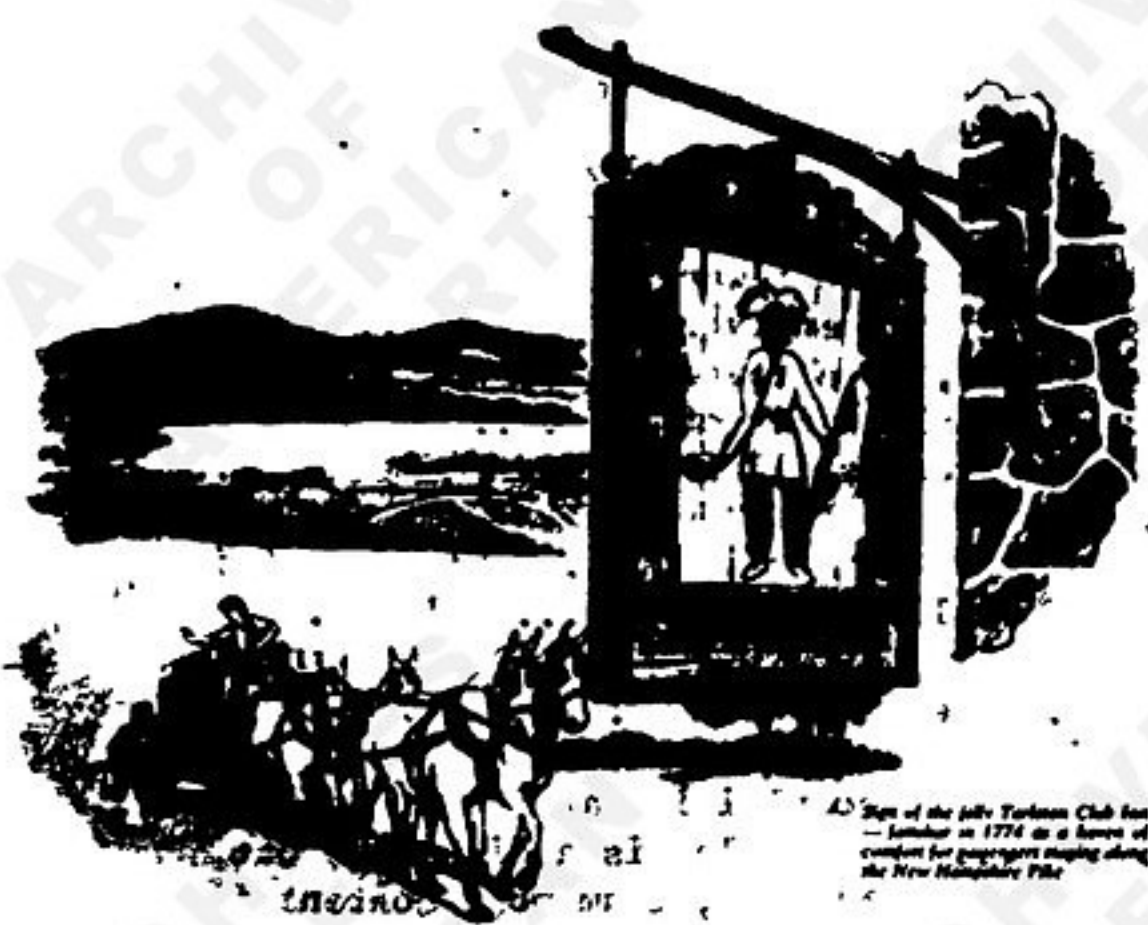
Just take time to say "Hello" if that is all the time you have.

Much love.



A Hotel in the Trust Houses Group

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Thursday 1.05 A.M.

AS Sign of the jolly Tarleton Club Inn
— founded in 1774 as a house of
comfort for passengers stopping along
the New Hampshire Pike

AND ...
the **DIPLOMAT**
directly on the ocean at
Hollywood-by-the-Sea, Florida

.....
Hello Edith:

Yes, I can hear you say, "Why the hell etc..... at this hour are you still at it?" Truth of the matter is honestly I don't exactly know except for the fact that there is the constant drive to keep going and since I am not in the position to trip^{around} around the world or at least around the country and, surely I would not be found "dead" at a resort, this is somewhat of a solution people, faces, problems (a psuedo mental health clinic) and best of all a chance to play golf several times a week. Excellent relaxation for me inspite of the fact that I am on the go from 10 A.M. right thru until all hours. Have just come up from the dance and night club where I ran a champagne contest. As one understanding guest put it "You have the meanest and least pappreciated job in the club. You are always smiling, worrying about five hundred guests, are blamed if the sun^d does not shine and the gals begrudge any fun you might be having."



WHAT
DO YOU
MOST EN
JOY
NOT DOING?

Make a list of
Those things you
Most enjoy not doing

Come to Tarleton ... and
Just for the fun of it ...
Don't do them. It's easy
Do only what you really
Enjoy doing and you
Will love every
Moment of not
Doing what
you never
Liked
To do
??
?

Sneaky Pete... that's you! Stealing off to a hospital to get sliced up! But that's you..... giroy (Russian for brave one). Truly, I was quite surprised when I ~~made~~ received your letter this afternoon and read of your escapade..... not one for fun and pleasure but I do gather one that will give you peace of mind. Newtown will be a haven for you if you avoid guests and tension. Do hope you will heal soon. Albert, I expect, is muchly solicitfous and does hover about you without becoming overbearing as he is wont to do. Please get well.

Your decision to stay put is indeed a wise one. Enough is enough but somehow gals of your temperament are rare and when to stop becomes a difficult step to take. So much to do but every bit of doing is for the welfare of the next guy and, for the benefit of you the doer.....(monetary consi'ations are not the issue).

Reorganizing your personnel is something that you have been hpea hoping to do and now the propitious moment g has evidently arrived. Good luck! Most curious but have some slight idea.

Like **TARLETON Club**

As for me, am planning to go back to school in September. Have written to the retirement board for an approximation of the gross amount upon retirement. The figures are not too bad but still not enough for me to live ~~on~~ on. Trouble with me is that I truly enjoy my teaching and unless I can find ~~some~~ something that will add to my income some facet that will be rewarding at the same time, there must be much thought before I move on. I do enjoy hotel work apparently meeting the public, dealing with the human mass, is a forte I have not taken much advantage of. But from folks I've met from all walks of life.... business and professional... the feeling is that I have a great skill in human relations..... ~~what~~ which skill I should take advantage of. Trouble is that no one knows that I am grandma who dates back to 1900. They peg me in the forties..... don't even think of me chronologically.... but in a moment of realistic thinking ... it's so.

Thanks for all the kind words about Mother. She is wonderful! The family sees her and all reports are excellent. I speak with her on the phone each week and am most gratified to hear her cheerful voice and non-complaining attitude. But..... back at the hotel when she is alone ... then... the problem is a different one. But grateful for every cheerful day and every gay ~~word~~ word, I am most content in that area.

Am enclosing a bill minus amount..... for 32 e. 51 St..... actually I did not do too much and wanted to leave it at just that. But I know how you feel about this, so do as you see fit. Thanks loads. Come the Fall, if there is anything that I can do to help, please call upon me. I have gained a fund of knowledge and wealth of art appreciation from my ~~association~~ association with the Gallery that I wish to cling to, whatever I still can do. No need to expound on what my contact with you has meant to mea friendship like yours is one that cannot be verbalized. Just know that it is one of the few treats in my life. As long as I am rational (forever in my lifetime) it shall be!

Not having heard from you for a period of time, I sent off a note yesterday to kind of ask why! Deep within me I sensed something, but told myself I was "NUTS" This then is LETTER#2 ---- Now ---- good night or good morning... as you wish.

Get well and keep well. My love.

Adelle

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Sign of
Old Fashioned
Hospitality

SUNDAY 12.25 A.M.

Sign of the old Tarleton Club Inn
- founded in 1774 as a haven of
comfort for passengers staying along
the New Hampshire Pike

AND ...
the **DIPLOMAT**
directly on the ocean at
Hollywood-by-the-Sea, Florida

Hello Edith:

By the dateline you will note that life at Tarleton is a busy one. The late hour is result of dear little me making herself useful smiling, gracious, hoping to keep all the newcomers ... pleasure seekers feel at home in a congenial atmosphere. Sunday is a darn busy day with hundreds of people checking in and hundreds checking out. At the moment I have about five hundred humans of assorted sizes, shapes, ages and interests to contend with. 'Taint easy! In fact, truly, at this moment I'm tired having been on the go since ten this A.M. with a brief respite to get ready for dinner and the evening functions. The story of my life-but in this case self-imposed.

At this point, for you, Newtown must be a haven.... I hope. Pressured as you have been all winter and through the art season, the home away from the gallery should be like a breath of fresh air if your dear old reliable Albert permits you the pleasure of peace of mind. You so needed a rest that I sincerely hope nothing interferes with it.

Mother is quite well. I speak with her weekly and hear from her regularly. Beale, Herman and Irving visit her and from all reports she is having a ball for herself. It is amusing to read her letters amongst which she says, "How can I possibly keep from gaining weight as the doctor told me to do because the food is so good" This, please, from my dear mother who keeps insisting that she has little appetite and doesn't care too much about eating. NOOOOOOOO? God keep her. She is so wonderful.

That's it, my dear. When and if I get a chance, I relax by dashing out to the golf course late afternoon and playing a round of golf. What a sensible gal would do

Like **TARLETON** Club

PIKE, NEW HAMPSHIRE Pike 9-2011 N. Y. City: FL 7-7632

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when and if time permits would be to get off ~~the~~ feet and go to sleep for a few hours. But the lure of the beautiful hills and the challenge of a golf course is too much temptation. So why is Mr. Eisenhower any more privileged than I am? We're both slightly off! With the news of the world so desperate, I'll take my chances of being missiled off the golf course!

Forgive me for delaying the letter for so long a time but about the only time I can sit peacefully is about this hour and most times I can't think straight. This is one of those nights so if this is incoherent, disorganized et al.... so am I.

When you get a breather, bang off a Hello with any gossip, dirt or whatever.

Keep well and enjoy what rest and peace you can find.

Much love.

ADELE B. ROSENSTEIN
310 RIVERSIDE DRIVE
NEW YORK 25, NEW YORK

Monday
Note.

Hiels Esch dear!

Honolulu purchase,
warmth and thousands
of miles away from 32 East,
should be contributory factors
for some restoration of health.

The "physical" beating
you took Saturday night and
the strength with which
you fought the pain, required
superhuman stamina and a
drive - indescribable - !

How in the world you ever
got yourself put together, after

I left you at about one
fifteen a.m. is another one!
The seven wonders of the world!

Feel secure in the knowledge
that I told only Nataly
and Dave of the episode. This
was a follow thru on your
request that I do so. The
gallery staff, seeing my hand-
writing on the memos you left,
know only that I worked with
you Saturday night to help you
finish last minute details.

All peaceful in gallery —
all hands addressing envelopes.
Dave is taking care of all details
for catalogue as you instructed.
Please get well. Drop a line
if you so chose. "Love" Ann.

Adele B. Rosenstein

310 Riverside Drive, New York 25, N. Y.

Edith dear -

Many thanks for making
it possible for me to own
and enjoy the Zorach "Mother
and Child." It gives me a
great deal of pleasure.

Love
Adele.

Enclosure - \$25.00

Adele B. Rosenstein

Sunday
310 Riverside Drive, New York 25, N. Y.

Hey!

Greetings from this cold,
bleak, windy, dreary, snowy
city!

Do hope that your
"sun-kissed" ribs are pretty
much on the mend. Peace,
quiet, lack of harassment
are your most potent forms of
medication. Enjoy them while
you can

Many thanks for your
kindness and thoughtful checks.

May the New Year bring us
all much happiness and
above all "a contented mind"
for each. Love

Adele.

ADELE B. ROSENSTEIN
310 RIVERSIDE DRIVE
NEW YORK 25, NEW YORK

~~Hya!
Sorry about personal
unintended clipping
practices - no papers
successors - no nothing~~

Please find
Sharon born Hawaiian
& Pina (Mae) to
Mr. Ann Bersoff
% Leeds Factors
1199 Broadway
Room 204 N.Y.C.
Thurs
L.W.

Provenance information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Dear Edith:

I haven't seen you in such a
long time you've probably for-
gotten I still like American
drawings & pictures.

Hope all goes well with you:
I left a wassail cup to
you for health and a happy
holiday season

Henry D. Rossini

↓
ALBERT ROTHBART
550 PARK AVENUE
NEW YORK

date:

Dear Mrs. Halpern

I enclose check for \$45 -

I shall have the charges called for.

The Insurance purchase I owned with
just a can call — to credit me
for the amount. I found as Mr. Lerman
a Turner Davis, which I think more
suitable for the purpose.

I shall try to come to you soon before
it closes.

Best wishes for the holidays

Very truly

Albert Rothbart

Ridgefield, Wednesday

Dear Edith,

Greetings! Here is the final list of the pictures which has just been worked out and put in final order. Charles says that you have already been asking the necessary ^{were} permissions for the pictures which ~~xxx~~/certain, and this will tell you the rest. One or two final decisions rested upon points which I had more or less inevitably developed in the text. The lot goes to MB today so that work on the half tones can begin immediately. Charles has probably told you that they are going to do a particularly swell job on these, like those in the MacLeish book, and I'm delighted.

This has to be a very brief note as your letter and the photographs too have to make a train, but I'll hope to be seeing you very soon. I'm not quite sure what day I'll be in town but I'll call you up immediately. I haven't given the script a final reading since it's been in type and should like to do that here so as to be sure I have no left over questions. There are things I want to talk with you about too.

Best regards to you, ever,

Constance

Charles seems to like the book!

The Downtown Gallery
New York City, N.Y.

Gentlemen—

Do you have colored postcards or small prints
of Georgia O'Keeffe's Poppies? Also do
you have for sale small colored
prints of 20th century paintings?

Cordially yours,

Mrs. Fred Royce
R.D. 3
Mechanicsburg
Penna. 17055

ack
Mrs. Paul S. Russell
70 East Cedar Street
Chicago 11

March 28

Dear Mrs. Halpert:

I came into your gallery last January because of my interest in the work of John Foste.

John is laid up in the hospital right now, so I volunteered to send you the enclosed page from Life Magazine of March 12 (I think) You probably saw it, but if not, I knew you would be interested.

Sincerely,

Carole Russell

MRS. CHARLES H. RUSSELL, JR.
38 EAST 64th STREET
NEW YORK CITY

April 21st

My dear Mr. Halpert.

Thank you very much for
your letter. I understand your
position perfectly and I hope
some day to be able to come down
to your gallery.

I have decided to sell my entire
collection of etchings and lithographs
at auction and have arranged
with the Rains Galleries to do
this on Thursday May 7th.

With best regards, believe me
Yours sincerely

Charles H. Russell, Jr.

CORRESPONDENCE, undated

S

SIENA
Il Duomo
Le Dome
The Dome
Der Dom

Dear Edith.

VERA
FOTO
GRAFIA

Many thanks for your many generous gifts - your generosity in giving me time, in sharing your reminiscences with me, and in giving me that superb dinner. I really enjoyed it all and I am glad that my book could be an excuse for the kind of leisurely chat we never have seemed to manage. I hope you will be kind enough to let me ring you in again sometime.

I hope that your family situation is better than it seemed and that your sister is comfortable.

9524

Ed Talluri Alberto Siena

Much gratitude and affection -

Heidi

Gemma

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Mr. Eero Saarinen
Bloomfield Hills
Michigan

Publicity material was contained in roll with painting Air Expressed on March 4. Until you advise final material use for mural no price can be specified. ^{As suggestion,} If design only in cartoon form, price about ten thousand., plus supervision per diem .

~~1944~~
~~1944~~
~~1944~~


Port. Eliz. Sacartoff A 209176
WAC Det.
E. S. C. T. C.
Ft. Monmouth, N. J.

18 April
Wuppertal

greetings -
Denmark is full
of spring, food,
milk - blond (e)s -
it's fun & my first
vacation & the first
country I don't
have to "cover".
Sometimes though I
get homesick -
bills - for 7 weeks
it's a relief to get away
from Germany - Nazis -
ruins & I hope to get far from it soon - This summer!

get. security
A209176
#43767
I4E
A00757
WUPPM 14.

Edith Greger Halpert
Downtown Gallery
32 East 51st St.
New York City
N.Y.
U.S.A.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Copenhagen — Statens Museum for Kunst

Signal Center Number	MESSAGE FORM			How sent
Call	Station	Precedence	Transmission instructions	
	NR			
FROM (A)	Originator		Date-time of origin	
For action TO				
INFORMATION (W)	Message instructions		GR	

Reference Number DEAR EDITH; THE MOST WONDERFUL THINGS HAVE HAPENED SO QUICKLY -- IN THE PAST TWO DAYS -- I CAN'T KEEP THIS TYPEWRITER FROM JUMPING. (AND BY THE WAY EXCUSE THE PAPER -- IT'S ALL THE GOVERNMENT CAN SPARE AT THE MOMENT). BUT TO THE POINT: I GOT RECOMMENDED FOR A JOB AS EDITOR & WRITER ON AN ARMY WOMAN'S MAGAZINE IN PARIS. THE CAPTAIN WHO CAME SEARCHING AND SEARCHED ME OUT I SAW YESTERDAY. WE HAD A SWELL TETE A TETE; IN FACT SINCE I TALKED WITH HER I'VE BEEN ALL A-TETE IF YOU KNOW WHAT I MEAN. SHE HAD TOLD ME I COULD "DREAM" BUT SHE COULDN'T SAY A DEFINITE YES UNTIL WASHINGTON GAVE THE OKAY FIRST. BUT THAT ISN'T ALL. THIS MORNING, OUT OF THE BUBBLE, THE OFFICE ANNOUNCED TO ME THAT I WOULD BE RELEASED FOR OVERSEAS DUTY JULY 15. QUICKLY I CALLED MY CAPTAIN AND SHE TOLD ME THAT SHE HAD PUT IN THE REQUEST BY WIRE YESTERDAY AND SHOULD REACH THE POST ANY DAY; THAT IF THE TWO OVERSEAS ASSIGNMENTS CLASHED I COULD STATE MY PREFERENCE. WHEREUPON I TOLD HER I PREFERRED TO WORK WITH HER (CH'S THE BOSS THERE) IF SHE STILL WANIED ME. SAID SHE: "YES, I DO"

Distribution	Precedence	Classification	TIME FILED	OPERATOR
	Originating Staff section	Telephone	(OVER)	
	Contents and classification authenticated by (typed)		TIME CLEARED	
	SIGNATURE			
(Staff officers fill in to the left and below heavy lines)				

BOY, WERE THOSE WORDS SWEET, AND FROM THE CAPTAIN EVEN IF IT IS A X
SHE. SO I SAID FINE AND SHE SAID TO KEEP HER POSTED AND THUS I
WAIT. OF COURSE I SHOULDN'T REALLY FEEL SO SKY-TOUCHED BEFORE I
SEE THE ORDERS. BUT WHO WOULD STOP ME FROM FLYING NOW! WHO COULD,
I ALMOST BELIEVE IN GOD AGAIN. THIS MAGAZINE IS LOCATED IN PARIS.

THE GIRLS (WACS, OFFICERS, ETC, LIVE IN HOTELS. AND LIFE IS LIFE
LIFE. LATER THE OFFICE IS EXPECTED TO MOVE TO HAMBURG. GOSH
IT SOUNDS DEE-VINE. BESIDES X* I'LL BE AROUND CIVILIZED PEOPLE,
PEOPLE WHO TALK AND WRITE AND I'LL BE XM "IN THE WAR" MORE
THAN EVER. I'VE GOT MY FINGERS CROSSED THAT ALL WILL BE SMOOTH;
I'M HOLDING MY BREATH & PRAYING BUT MY HEAD IS IN THE CLOUDS
AND MY HEART IS CHASING IT LIKE MAD. ALL THIS HAPPENED ONLY A
FEW HOURS AGO SO DON'T BLAME ME.

THE TOWN WAS DEAD YESTERDAY. I TRUST YOU WERE CELEBRATING PROPERLY
AND HAPPILY. THE WEATHER MUST HAVE BEEN PLEASANT IN NEWTOWN; IT
TRIED TO BE IN N.Y. BUT IT DIDN'T TRY HARD ENOUGH OR LONG ENOUGH.
I TOOK THE 6 O'CLOCK TRAIN BACK TO THE POST WHICH IS UNUSUAL FOR ME.
OH, YES, I KNOW HERE WAS SOMETHING ELSE I WANTED TO SAY. I STOPPED
AT THE RED CROSS AND THE MAN WHO HANDLED "MY CASE" A MR COHEN OF
THE IRISH COHENS WAS OUT BUT THEY SAID HE WOULD CALL ME; AT ANY
RATE I'LL CHASE THIS MATTER TODAY AND TOMORROW. EVERYTHING MUST
HAPPEN AT ONCE!

AND THUS MY STORY. SO FAR SO GOOD. THE BEST I'VE HAD IN YEARS.

I'LL KEEP YOU POSTED. WHAT IS YOUR SCHEDULE AND WHERE'LL YOU BE?

IN TOWN, IN NEWTOWN? BOTH I GUESS. HOPE YOUR MOTHER IS ALLRIGHT

AND YOU HAVE SETTLED XM HER SUITABLY.

MY BEST,

Elizabeth
Elizabeth

From the Desk of

EDITH HALPERT

T. D. Sachs

This is the complete
file. Please do not
show Warhol's letter to
anyone, as I have
not asked his permission.

Edith



Just learned you were
in the hospital. Hope this
finds you well and on
the way to recovery!

Marvin Sadik

Dear Edith - Sorry I have to
leave for a luncheon apppt
downtown - Plan to be back
in town early in Dec - Now
that the Flom Diaries are finished
I'm free to move around again.
Best, as ever,

Bruce
St. Paul

1. It is the publisher's intention, on regarding sales transactions, that the artist or purchaser is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Bruce St. John

Dear Edith - Regret so
much not being with
you the 28th - Your
parties are always the
greatest - I am chained
to my desk for a while
but hope to see you
in the near future.
Best, as always,
Bruce

SAINT OLAF COLLEGE • NORTHFIELD • MINNESOTA



Flaten Hall Gallery
Department of Art
St. Olaf College

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York
10022

Dear Mrs. Halpert:

Mr. Ben Shahn has agreed to a speaking engagement on our campus on June 14-17, 1966, and we would like to feature his work in our gallery that month if possible.

I believe we could meet your requirements regarding security. We have had shows from the Museum of Modern Art and Nordness Gallery, New York City (a Rico LeBrun show).

We are wondering if any kind of travelling show is available and how we might go about making further inquiries. Any information you could give us would be appreciated.

Sincerely,

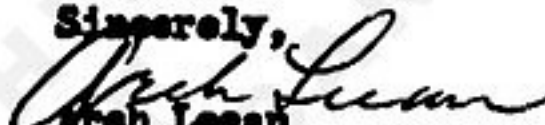

Arh Leean
Exhibit Chairman

Fig 1 - This is a reproduction of a transaction, including all responsible for obtaining within permission from both sides and purchase involved. It cannot be substituted after a reasonable search whether an artist or publisher is living. It can be assumed that the information may be published 60 years after the date of sale.

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Postal Telegraph



This is full rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address.

BLN	DAY LETTER
NL	NIGHT LETTER
NMC	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

CHIEF
61 8EVL
STANDARD TIME
CHANGED ON THIS MESSAGE

SEE LAST PAGE
CABLES

SEE LAST PAGE
CABLES

20NK40BLUE

BRIDGILLE PENNA 1100A NOV 19

MRS E G HALPERT

DOWNTOWN GALLERY 113 W 13 ST NEWYORK

IN VIEW OF DEGREE YOUR ENTHUSIASM IMPOSSIBLE NOT TO FALL
ALSO APPRECIATE YOUR KNOWLEDGE OF STOCK MARKET INDUCING EASY PAYMENT
PLAN PATCHIN PLACE SOUNDS FAMILIAR STOP I SHALL SEE YOU
TODAY'S EVENING MEETING ONLY NOT OF GOD TO PREVENT IT

B D SAKLATWALLA

1211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Watkins 6375.
Harris
or
Sri.

Salem College

Founded 1772

Winston-Salem 2, N. C.

Department of Art

Thurs

Mrs. Edith Halpent
Downtown Galleries
New York, N. Y.

Dear Madam,

The paintings have been
sent to you. I hope they arrive in good
condition.

I want to thank you for letting us
have the pictures for our exhibition. They
added considerably to the quality of the show.

I'm sorry we made no sales for you, but
it will take time to build up interest in the
South. At any rate, you've helped me make
a beginning in this community. Yours truly,
Kenneth Swett

267-0771

43 COMMONWEALTH AVENUE

Dear Editt;

I am heartbroken that
I cannot go to the Homecoming
Party on Tuesday. As David
you, I had planned to be
there, but I have to be here
on Wednesday and it is abit
keshing to just go for
one day. I hope you understand,
for I could not do anything

in order to publishing it must in regard to sales transaction, the publisher is responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

do not edit (edit). I have
do think of my health and
making a grand does take it out
of this "old body."

I will be thinking of you.

Devolity

Uxat

After the publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MR. NATHANIEL SALTOMSTALL

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Dear Edith; I too was
terribly disappointed not to
see you. I wish I could
be at the previous Cocktail
Party on Monday, nothing
would give me more
pleasure. I shall be
in N.Y. I hope before the
month is over and will let
you know ahead of time.
My sincere regards. Hal

267-0777

43 COMMONWEALTH AVENUE

Dearest Edith:

How did you ever
remember the 24th. Thank you,
"dinner", for thinking of me. It
meant a great deal to me,
for I am very, very, tired of
you.

I shall be in New York
for a week starting the 17th

and we must get together.

There is much to talk about.

Beant Solt & Ahmed ya,

Mat

867-0777

43 COMMONWEALTH AVENUE

Dear Pelti;
Glad I could
be at the George L.K. Dionis
reception, & glad I am bringing
not only a fun time, but
an interesting one. Thank you
for asking me.

Hope to see you soon.

Best love,
Mat

220 MARLBOROUGH STREET

Deant Edith;

I tried to get
you in Philadelphia & in
New York, but no success. I
just had to hear your
voice & tell you how much
I was thinking of you.

All these months I have
been such a worry to you

and you know how
brave & strong, I only hope
you will let everyone know
how all you know. It seems
so strong you know
had nothing but saved
this part year & a half.

I wish I could have
known you better. It seems
strange that we never
met all these years of

our close friendship. I know how much
she met to you, & you to her. You must
feel proud to know that you gave so
much of yourself to her. You can never
have any regrets.

With love, I am thinking of you
and only wish I could say that

something that will help.
for I'ma my devotion
to you & I am sure
always if there is any-
thing I can do.

Sincerely,

Walt

Am missing a good party. It
was wonderful seeing you
last week. You looked &
seemed so well. Am if
I don't see you, I am
buy, buy, fond of you.
You know that.

Sincerely
Net.

Sailor

220 MARLBOROUGH STREET

Dear Edith:

I wish I could
be there on the 25th, but
it is impossible for me to
get away. I know I

Sutton Hall

.245 COMMONWEALTH AVENUE

Deant Editt;

What a
present you sent me. I
just can't get over it.
And what a wonderful
devoted friend you are
to me. I love the "Card"
as you call it; really
I am someone. Thank
you dear over and

over again.

Tom wrote me it was
such fun seeing you,
but was little awayed
by an friend Lucy (him,
who was in one of the
Salmative woods! when
she is that way, I could
kill her. She was in Boston
last week, & read about
you and Dorothea the
blind you; I was much

after what Tom had written!

I hope to be in New York very soon &
will let you know ahead of time, so we
can have a meet together.

With, again so many thanks for your
gift and thought of me.

Devotedly, Mat.

53 STATE STREET
BOSTON 9, MASSACHUSETTS

Dear Edith;

You really must think I have
completely forgotten you, well I haven't,
but ever since my fiftieth birthday, I
have been up to my ears with work, &
my personal correspondence has been very
definitely neglected. You litigians were
wonderful, and thank you Edith dear
ever and ever so much for it.

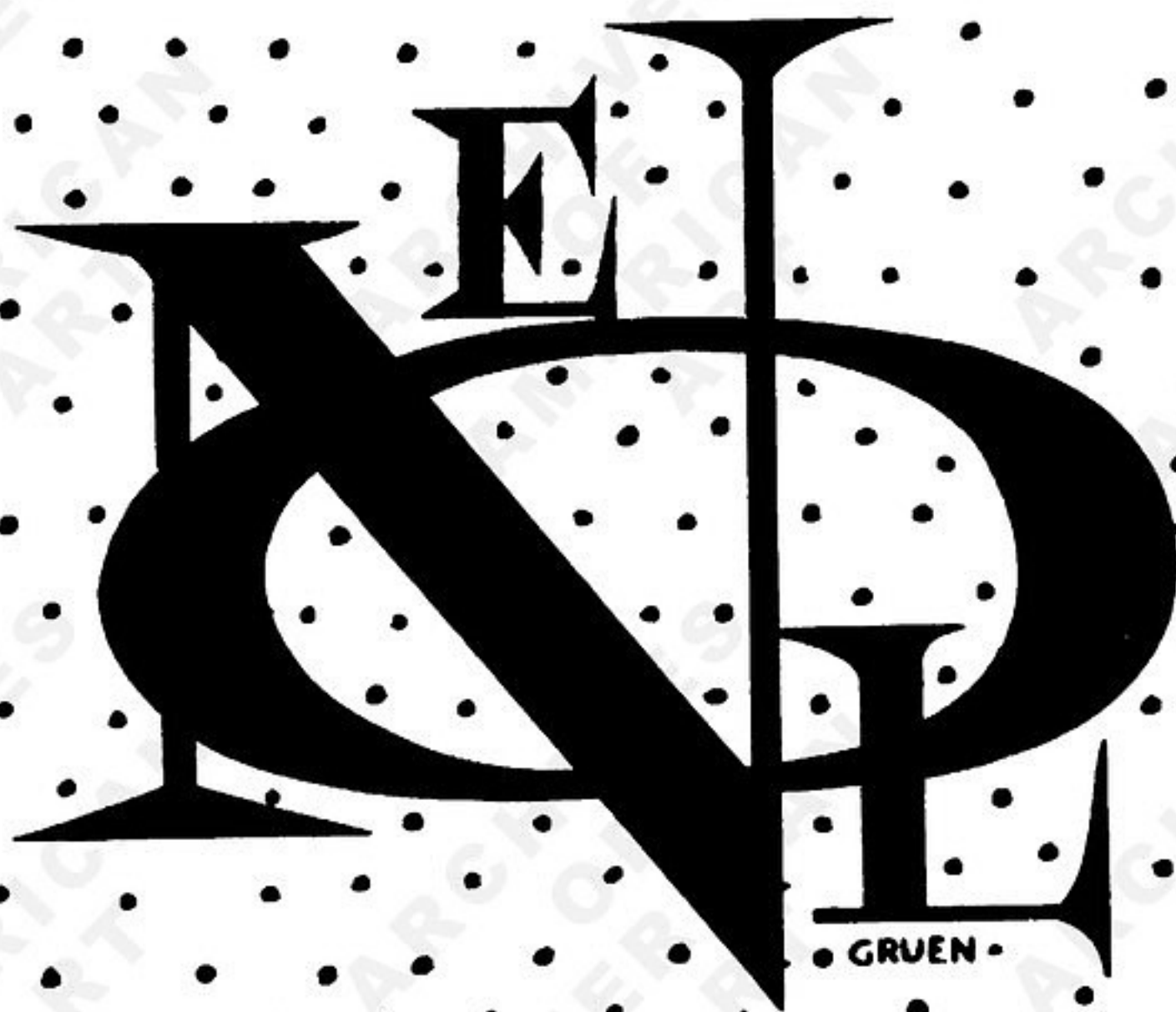
Tan has just told me of your
anxiety over your Mother. I am so busy,
busy, sorry that you are going through
this worry, and wish I could do or say
something which would help. I am so
fond of you, and hate to hear you
upset.


My dearest I am of the only you again
for my love.

Devotedly

Walt

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Editt dear, I am so glad
We are friends & can see many
more new years together.
Devotely Matt.

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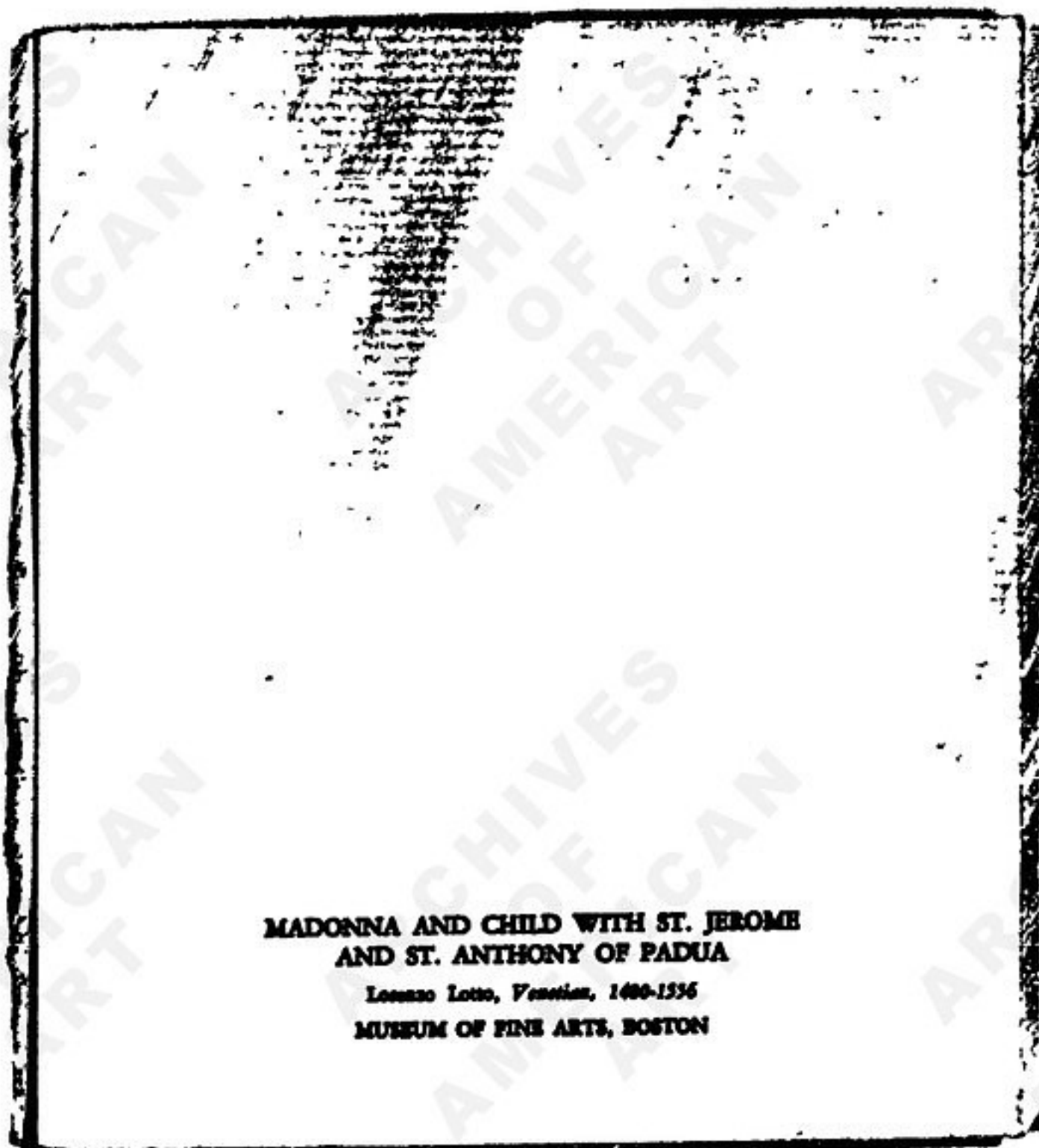


CHRISTMAS GREETINGS

Edith dear. I will be
in New York after Jan. 1st.
Look forward to seeing
you then.

Devotedly M. F. Stanton

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**MADONNA AND CHILD WITH ST. JEROME
AND ST. ANTHONY OF PADUA**

Leonzo Lotto, Venetian, 1480-1556

MUSEUM OF FINE ARTS, BOSTON

Mr. Nathaniel Saltonstall,
55 State Street,
Boston, Massachusetts.

Dear Nat:

The enclosed letters which passed between McLab and me should be interesting to you. You notice that I pulled out all the stops on the snob appeal, but don't hold it against me. It seems to have worked.

As I mentioned during the delightful lunch, Allan McLab is one of the swellest persons in the museum world and whatever he says, he means completely. Thus you can expect not only cooperation and advice in the new territory for you but whatever help you may call for in the future. Incidentally, I would take advantage of the list that he offered, as mailing lists are a tremendous asset in starting a new enterprise - as you well know.

Meanwhile, I have learned something about geography and if and when I take a trip to Florida, shall have my bearings. When are you coming to New York? It would be awfully nice to have you meet Thema Perry while she is here. If you are interested in so doing, I shall phone you as soon as she calls on me and find that she will have sufficient time to stay on. It will be a good excuse to see you again.

My best to Tom.

Love,

egh-k.
encls.

MRS. ARNOLD A. SALTZMAN

ONE VISTA DRIVE, GREAT NECK, NEW YORK

Dear Madam,

The selections for the
exhibition of North Shore Art
Festival will be picked up by
truck on Tuesday Dec. 5th.

Thank you.
J. Saltzman for
Helen Fall

Please to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P O S T C A R D



Downtown Gallery
465 Park Ave
N.Y.

from the a...

OSCAR SALZER

448 no. detroit street • los angeles 26, calif. • we 6-3843
mailing address: post office box 36523, los angeles 26, calif.

Mrs Edith Halpert
Sept. 14
465 Park Avenue
NEW YORK CITY, N.Y.

Dear Mrs. Halpert, Sterninton, Oregon, Sept 14 1966
Now I am really sorry, that I never tried hard
enough to meet you, when in New York. It's
never too late, I am on the way eastward, and
shall call on you in October.

I just talked to my friend, Mr. Schlegel.
He informed me that you offered him the
directorship of your Gallery.
I know him, and his qualities quite well,
he is very knowledgeable, an excellent lecturer
and has, what I consider a rarity amongst
Museum people, quite a good business-
sense.

I must state, that all the other Galleries
will envy you, if you and Mr. Schlegel
decide to come to terms.

My very best wishes for a happy "happening"

Very sincerely yours

Oscar Salzer

Mr. W. Sandberg, Director
of the Municipal Museum
Paulus Potterstraat 13
Amsterdam, Holland

Dear Mr. Sandberg:

I cannot tell you how much I appreciate the translations you sent to me.

For us Americans who have had to struggle for recognition of our own artists in this country, it is particularly illuminating to read the fresh viewpoint of critics who were making their first acquaintances with these works of art. I am having copies made for the artists mentioned as I am sure they will enjoy comments from an entirely new source. From time to time I hope that we can supply additional exhibitions to further acquaint the Hollanders with what is being done in this country. If I can be of any service in any connection, do not hesitate to call on me.

My very best regards.

Sincerely yours

EGHLa

Memorandum

MARION SANDLER

to Tracy Miller

"Gold and Iris" finally arrived on
the 22nd as you can see. All is
well and beautiful.

Noe

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2848 • SAN FRANCISCO, 2 • CALIFORNIA

To Members of the Museum
To all those interested in its work

AN IMPORTANT NOTICE!

May we call your attention to the present controversy over the cancellation of the State Department's exhibitions of contemporary painting, and the yet unannounced disposition of the collection from which the exhibitions were drawn. The basic issue is one of recognition of American art as such, belief and pride in it, without regard to personal preferences for style or type of expression, and the advantage it is to interpret ourselves as such by such exhibitions. The attacks have come first from reactionary artist groups, who were not represented in the collection and who, if they are not persons included, would like no one included and prefer to eliminate art entirely from the State Department's program, and second, from the illiberal daily and weekly press obviously uninformed on art and reactionary in attitude to international affairs, on grounds irrelevant to art.

The collection was selected to represent the creative aspects of contemporary expression in this country, and included artists as indispensable to any such review as Avery, Beal, Bouché, Breinin, Crawford, Stuart Davis, Feininger, Hartley, Kuhn, Kuniyoshi, Marin, O'Keeffe, Sheeler, Watkins, Weber. In addition there were some of the younger artists like William Bazilotes, Douglas Brown, William Felt, Loren MacIver, I. Rice Pereira, either abstract or semi-abstract. Representatives of this region were selected, from their New York dealers; Dong Kingman, Erle Loran and Charles Howard, - all included in our collections and frequently exhibited here. It could not in any sense be considered a one-sided nor extreme selection for innumerable types expressive of the creative tendencies recognized today in this country as important were well represented, and quality was in general excellent.

Avowedly interested in the creative and growing edge of contemporary art, with a profound belief in American art this Museum naturally rejoiced to see so fine and representative exhibitions of developing tendencies which have received excellent welcome abroad and favorable notice for American art. Example is Czech-Slovakia, where that country's government had appropriated \$6,000 to circulate the exhibition from city to city.

The Museum as an institution, and its officers have sent in formal protests and expressed support in one form or another of the exhibitions, to Secretary Marshall, to Mr. Karl Stefan, Chairman of the Appropriations Subcommittee in Congress. Individuals who may feel that important principles are at stake may also express themselves with propriety, and may add their Congressmen and Senators to those who should be informed. The State Department and government officials must depend on art informed and competent citizens for guidance in such matters, and by your own expression of an opinion you are participating as our democratic system requires in the affairs of government.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Smith

2012-12-12

For Mr. S. L. Jones

help d hosp - Gal - 12

Robert L. Johnson

Story

James Buchanan, Cal

Edith -

On ~~second~~ thought,
I think you should see
what Bart has written
before any determination
about it. To state it
simply, I do not find
it satisfactory and,
unless you think otherwise,
prefer to omit it and
just have a foreword.

Please let me know
by return mail & I'd better
have the manuscript in any
event as we're paying for
it.

Jim 

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

It is the policy of the Santa Barbara Museum of Art to publish information regarding sales transactions, including the names of the artists, the titles of the works, the dates of the sales, the prices, and the names of the purchasers. It is the policy of the Museum to publish this information as soon as possible after a sale. It is the policy of the Museum to publish this information as soon as possible after a sale. It is the policy of the Museum to publish this information as soon as possible after a sale.

Monday

Dear Edith,

This is just a quick line to say your revisions on the foreword are fine and much appreciated. Many thanks for burning the midnight oil!

You'll be much entertained during your stay, both quietly and noisily, affording change of pace. Among the quieter occasions will be a luncheon at Wright Livingston's on Wednesday and that, dear lady, is a feather in your cap - and one that you'll rather enjoy. How I await news of your arrival time and just trust you'll make it for Esther Bear's cocktail party (Saturday, of course).

Instead of a lei, we Santa Barbarians always throw an old Spanish shawl over the visitor's head, and what follows is not for telling. Till Saturday, with ole!

Jan

Santini SPECIAL INSTRUCTIONS

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None (except 2) of the current groups
of paintings has keys inserted in
the stretcher bars. They have been
stretched in very humid weather; it
is to be expected they will tighten
up nicely in an air-conditioned
gallery. If not, it may be
necessary to insert keys in all
four corners. If this are problems,
any framemaker can help with a
lawan not too tight, or so that
stretched to tightly and loose.
(even if an artist's work)

5

FINE ARTS DIVISION
SANTINI BROS., INC.
449 WEST 49th Street
NEW YORK 19, N. Y.

Pl see Ed

Ref: Collection of Edith Halpert

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<u>BOX NO.</u>	<u>DIMENSIONS</u>	<u>CUBE</u>	<u>WEIGHT</u>
1	69 x 77 x 30	94	600 lbs.
	<u>ARTIST</u>	<u>TITLE</u>	
S-1	George Morris	WALL PAINTING	
S-2	Herbert Katzman	BROOKLYN BRIDGE, 1951	
S-3	Hyman Bloom	CADEVER, 1953	
S-4	Stuart David	POCKADE	
S-5	Edward Stasach	COLD PACIFIC	
S-6	Yasuo Kuniyoshi	CIRCUS GIRL RESTING	
2	54 x 64 x 25	50	390 lbs.
S-7	Abraham Rattner	CRUCIFIXION IN YELLOW	
S-8	Ben Shahn	WORLD'S GREATEST COMICS	
S-9	Samuel Halpert	APRES LA SIESTA	
S-10	Isami Doi	GATEWAY TO THE BLUE	
S-11	Bernard Karflot	MAKING MUSIC	
3	51 x 59 x 33	58	458 lbs.
S-12	Walter Meigs	ICE STORM	
S-13	Arthur G. Dove	SNOW ON ICE	
S-14	Max Weber	TRIO	
S-15	Stuart Davis	HOT STILL - SCAPES FOR SIX COLORS	
S-16	Yasuo Kuniyoshi	THINGS ON IRON CHAIR	
S-17	Yasuo Kuniyoshi	LITTLE JOE WITH COW	
S-18	Jonah Kinigstin	MASK OF THE RED DEATH	
S-19	Leon Goldin	TOMB FIGURE	
S-46	Ben Shahn	HOMMAGE TO HELION, 1951	
S-47	Jacob Lawrence	AT THE PIANO	
4	56 x 58 x 34	64	472 lbs.
S-20	Abraham Rattner	TABLE STILL LIFE	
S-21	Tseng Yu-ho	HAWAII	
S-22	Ben Shahn	FAREWELL	
S-23	Lyonel Feininger	CHURCH	
S-24	C. S. Price	ABSTRACTION #11	
S-25	Jack Levine	THE OFFERING	
S-26	Ben Shahn	ALPHABET	
S-27	Stuart Davis	CAFE PLACE DES VASGES	

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<u>BOX NO.</u>	<u>DIMENSIONS</u>	<u>CUBE</u>	<u>WEIGHT</u>
5	45 x 49 x 35	44	392 lbs.
	<u>ARTIST</u>	<u>TITLE</u>	
S-28	Jules Pascin	THE PARTY	
S-29	Jules Pascin	LE BON SANARITAIN	
S-30	Max Weber	FLOWERS IN OVAL	
S-31	Mitchell Siporin	PICTURE DEALERS <i>Gangster's Funeral</i>	
S-33	Jacob Lawrence	FANTASY	
S-34	Yasuo Kuniyoshi	JUGGLER #2	
S-35	Mitchell Siporin	WOOD STOCK IDYLL	
S-32	<i>Mitchell Siporin</i>	<i>Picture Dealers</i>	
6	43 x 49 x 43	52	435 lbs.
S-36	Georgia O'Keefe	IN THE PATIO IX	
S-37	Ben Shahn	ANGER, 1952	
S-38	Don Fink	COMPOSITION, 1956	
S-39	Marsden Hartley	EARTH WARMING, MEXICO	
S-40	Louis Guglielmi	MENTAL GEOGRAPHY	
S-41	Rueben Tam	DAYS TOWARD LANDFALL	
S-42	Carl Zerbe	DARK ANGEL	
S-43	William Kienbush	PINE MONEHAN	
S-44	George L.K. Morris	ENTANGLEMENT, 1953	
S-45	Max Weber	TALMUDISTS	
7	41 x 45 x 36	39	365 lbs.
S-48	Paul Burlin	FOR THE LOVE OF A CAT	
S-49	Carroll Cloar	BANDSMAN	
S-50	Jimmy Ernst	ALMOST WHITE	
S-51	Niles Spencer	THE NEW ICE PLANT	
S-52	Georgia O'Keefe	DARK PAINTING	
S-53	Jack Levine	AID TO DIGESTION	
S-54	Jack Levine	FIRST DRAFT FOR GANGSTER'S FUNERAL	
S-55	Charles Denuth	NOSPHRAS M'EGIOP	
S-56	Joseph Stella	SELF PORTRAIT	
S-57	Charles Sheeler	WIND, SEA & SAIL	
8	35 x 62 x 47	60	575 lbs.
S-80	Stuart Davis	CIGARETTES	
S-81	Mark Tobey	RUSHLIGHTS	
S-82	Stuart Davis	COMPOSITION WITH WINCH	
S-8283	Georgia O'Keefe	GATE OF ADOBE CHURCH	
S-84	✓ John Marin	FANTASY-SMALL POINT, MAINE	
S-85	Charles Denuth	DISTINGUISHED AIR	
S-86	Arthur G. Dove	CONNECTICUT RIVER	
S-87	Preston Dickenson	STILL LIFE WITH COMPOTE	

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BOX NO.	DIMENSIONS	CUBE	WEIGHT
8 Con't.	35 x 62 x 47	60	575 lbs.

	ARTIST	TITLE
S-88	Marsden Hartley	MOVEMENT II, PROVINCETOWN
S-89	Lyonel Feininger	OLD GABLES, LUBECK
S-90	Arthur G. Dove	DAWN # II
S-91	Karl Zerbe	SELF PORTRAIT
S-92	Charles Sheeler	RED AGAINST THE WHITE, 1957
S-93	Niles Spencer	DOWNTOWN NEW YORK
S-94	Margarite Zorach	PORTRAIT OF WILLIAM ZORACH
S-95	Mark Tobey	METROPOLITAN AFTERNOON
S-96	Charles Sheeler	YELLOW WALL
S-97	Charles Demuth	TREES
S-98	Ben Shahn	BARTOLOMEI VANZETTI
S-99	Stuart Davis	LANDSCAPE, GLOUCESTER
S-100	Mark Tobey	MOSAIC SPACE
S-101	Yasuo Kuniyoshi	SQUASH
S-102	Georgia O'Keeffe	WAVES
S-103	✓ John Marin	✓ EAST RIVER
S-104	Rueben Tam	RED SUNSET

9	37 x 62 x 37	50	500 lbs.
S-58	Max Weber	CLIMBING FIGURE	
S-59	Horace Pippin	SUMMER FLOWERS	
S-60	Marsden Hartley	MUSICAL TEAM #1	
S-61	Morris Graves	SNOW FLOWER	
S-62	Charles Demuth	RED POPPIES	
S-63	John Marin	RAMAPO RIVER, N.J.	
S-64	John O'Hara	SUNSET, 1922	
S-65	Charles Demuth	LOVE, LOVE, LOVE	
S-66	Joseph Stella	COMPOSITION, 1914	
S-67	Morris Graves	BIRD	
S-68	Preston Dickenson	FACTORY IN WINTER	
S-69	Gaston LaChaise	NUDE #3	
S-70	Georgia O'Keeffe	RED & GREEN III	
S-71	Ben Shahn	CLARINETIST #1	
S-72	John Marin	✓ TRAPEZE - THE CIRCUS	
S-73	Max Weber	ABSTRACT	
S-74	William Zorach	BOATING, MAINE	
S-75	John Marin	✓ MOVEMENT #1, BOAT SERIES, DEER ISLE, MAINE	
S-76	John Marin	✓ TWO BATHERS	
S-77	John Marin	WEEHAWKEEN SEQUENCE #7	
S-78	Joseph Stella	ABSTRACTION	
S-79	Jack Levine	SCHELOMO, 1941	

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<u>BOX NO.</u>	<u>DIMENSIONS</u>	<u>CUBE</u>	<u>WEIGHT</u>
10	22 x 46 x 70	41	380 lbs.
S-105	WOOD STANDING SCULPTURE OF MAN		
S-106	BRONZE TORSO OR WOMAN		
S-107	WOOD STANDING SCULPTURE OF WOMAN		
11	41 x 27 x 39	25	350 lbs.
S-108	SMALL MARBLE STATUE OF PIGEON		
S-109	BUST ON DARK WOOD BASE		
S-110	WOMAN ON BASE HOLDING A BALL		
S-111	BRONZE FIGURE OF MAN ON TREE ON WHITE BASE		
S-112	BRONZE PLAQUE		
S-113	SMALL BRONZE OF WOMAN ON BLACK BASE		

TOTAL WEIGHT 4917

TOTAL CUBE 577